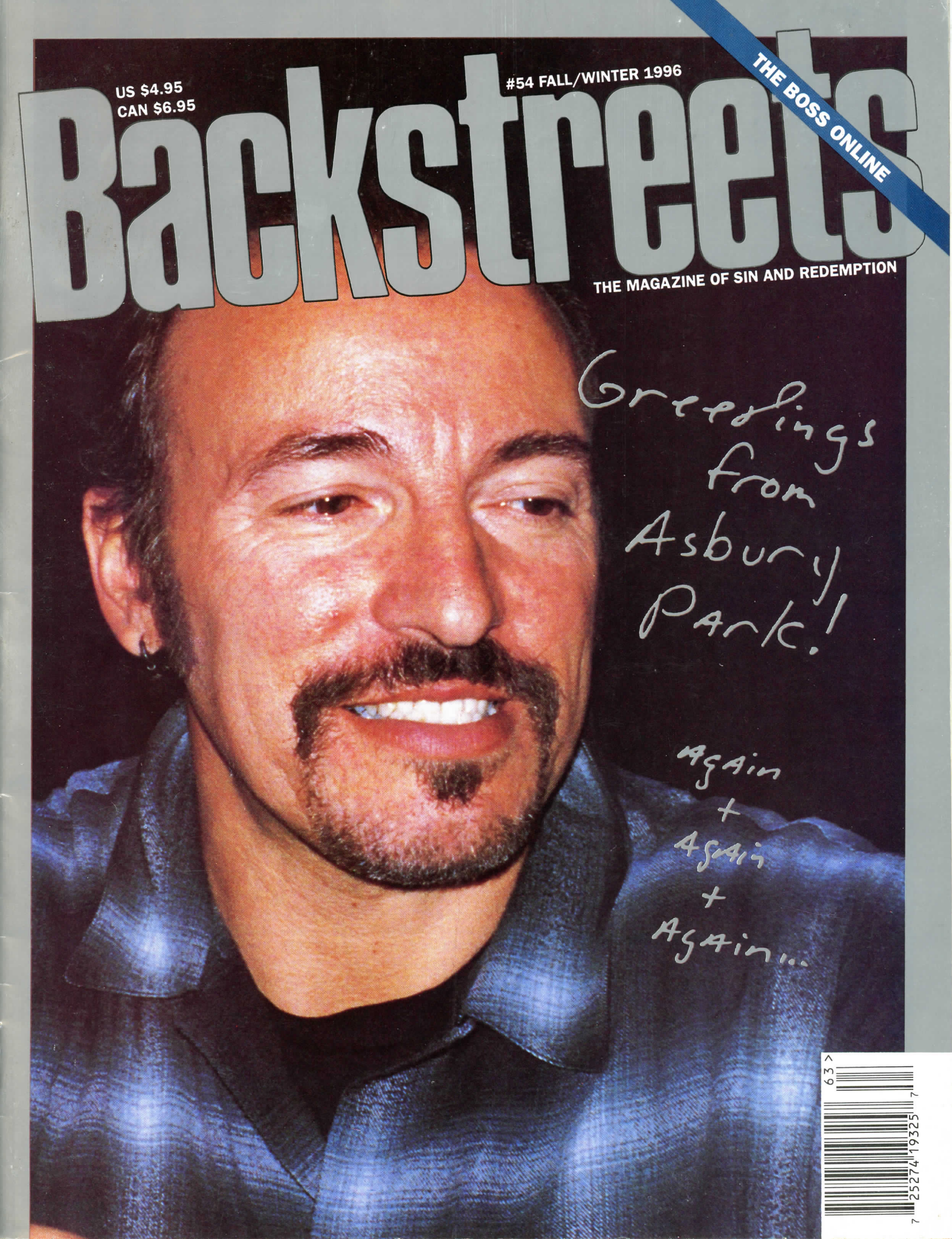
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#54 FALL/WINTER 1996
THE BOSS ONLINE
Backstreets
THE MAGAZINE OF SIN AND REDEMPTION
Greetings from Asbury Park!
Again + Again + Again...

tom joad tourbooks

The tourbook for the World Acoustic Tour '95-'96 is finally available! Bruce had been on the road for the better part of a year before this was finally issued on the current fall leg, and for anyone who missed it on tour, the new tourbook is exclusively available through Backstreet Records! It's a beautiful 32-page book, very colorful and packed with photos (including many shots of Bruce only found in this book), plus song lyrics, an interview with Bruce, and Steve Sutherland's story on the tour from *New Musical Express.* This is the official item, a fantastic souvenier from a fantastic tour.....$20

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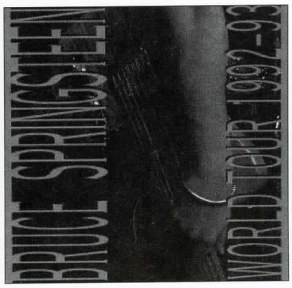

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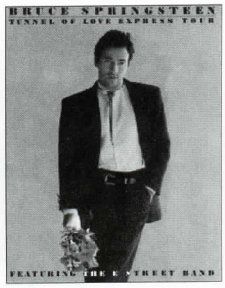

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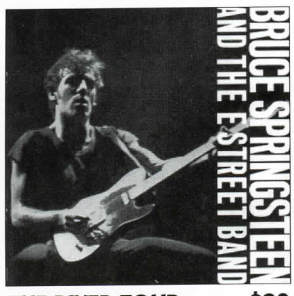

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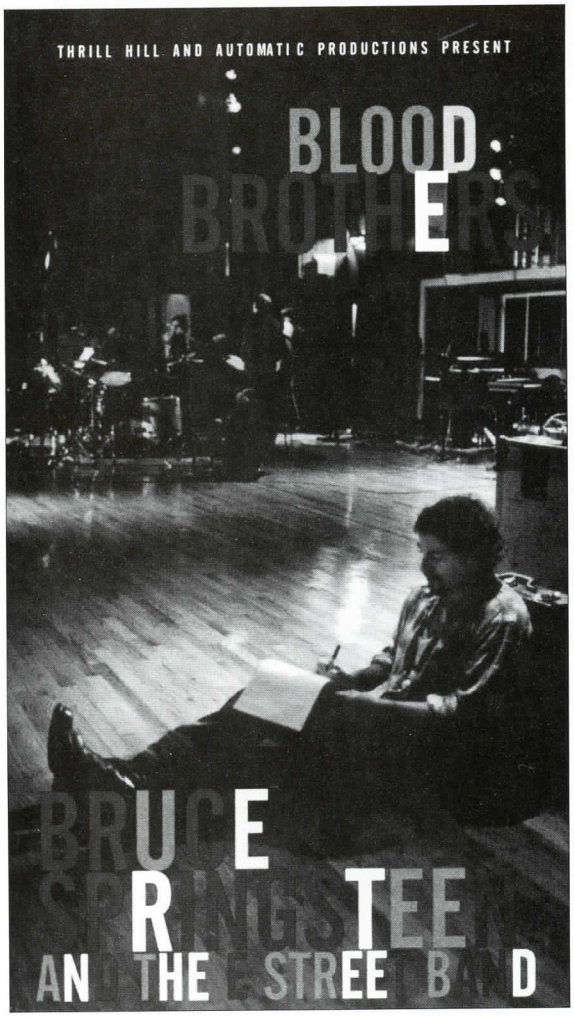
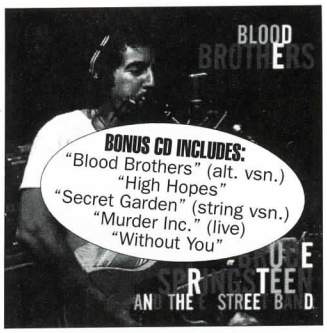


BLOOD BROTHERS

The E Street Band reunion documentary is now on home video! This look behind the scenes is a must-see for any Bruce fan, by far the most in-depth look we've ever had at Springsteen's studio process. This release also adds the videos for "Murder Inc." and "Secret Garden," and the VHS tape comes packaged with a bonus CD5, not available any other way! Three of the CD's five tracks are previously unreleased: "High Hopes," "Without You," and a rocking "Blood Brothers" that's unlike any version you've heard before.



•BLOOD BROTHERS VHS—WITH BONUS CD!

The complete documentary of the E Street reunion, plus two bonus videos (for "Murder Inc." and "Secret Garden"). The VHS video is packaged with a bonus 5-track CD5 including previously unreleased tracks. U.S. Standard.....$20

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TOM DEWOLF PHOTO

Lost in a flood of Backstreets: *Portland, OR, 10/28/96.*

Backstreets

BORN AND PRINTED IN THE USA

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Manufactured and printed in the United States of America

Backstreets (ISSN 0746-990X) is published quarterly by Backstreets Publishing Inc., PO Box 51225, Seattle, WA 98115, USA with offices at 2028 5th Avenue, Seattle WA. Please address **all** correspondence to *Backstreets*, PO Box 51225, Seattle, WA 98115. FAX (206) 728-8827. E-mail: joeroberts@aol.com. Web site: <http://members.aol.com/joeroberts/>. Subscriptions are available for $18 a year, $30 for two years, or $40 for three years in the US and Canada (payment must be in US funds only), or for overseas airmail, rates are $25 a year, $45 for two years, or $65 for three years (in US funds only).

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POSTMASTER: Please send all address changes to *Backstreets*, PO Box 51225, Seattle, WA 98115. Thank you. *Backstreets* is an independent publication and is not officially associated with any of the performers we write about or their record companies.

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Harry Blaisure Photo

OFF THE WALL

BRUCE SPRINGSTEEN/ POLICE CHIEF EDWARD L. SPRECHER
8/22/96 New Holland, PA
New Holland Police Department Photo

LETTERS

ON THE BOARDWALK

Dear Editor:

I've always had trouble answering the question, "Just what is it about Bruce Springsteen that is so great?" Standing on the boardwalk in Asbury Park for fourteen and a half hours, waiting and hoping to get a ticket from "the drop," gave me some time to think about it. I was able to converse with fans from towns as nearby as Middletown, NJ, others from Connecticut and New York, and even one from Sweden. Listening to tapes and CDs from the *Tom Joad* tour, trading "close encounter" stories, reminiscing about past occurrences, and looking forward to the future, it all started to become clearer to me.

One thing brought us all to Asbury Park, and that was Bruce Springsteen, but why? We all had different reasons, yet I think the underlying cause was relatively similar. Deep down inside, people are looking to make a connection. We all want to belong to some sort of community, team, association, organization, or something. Bruce often speaks of searching for connections, and that was exactly what we were doing on the boardwalk. His work encompasses such a broad range of emotions that people come to it for different reasons: some to laugh, some to cry, some to think, some to forget, some to sing along, and some to listen. Everyone seems to find something in his work that brings them to their knees. Some of us share the same feelings, and some of us are seeking different things, but we are all looking to belong, and we are all searching for a connection. All of this has led us to a scruffy looking "regular guy" from New Jersey.

He's sincere, with words and emotions from the heart, and actions from a man dedicated to a cause. He stumbles and falls like the rest of us, but always seems to get back up, dust himself off, and move on. I think that in Bruce, many of us see a person that we like to think is one of us, or one who we would like to emulate. A handful of us waited for Bruce to arrive before the show on Monday night. When he pulled up in his Explorer, he jumped out and came directly over to us. He posed for a few pictures, accepted a couple notes from fans, and made sure to shake all of our hands, all the while looking us in the eyes as if to say, "Thanks."

This has been a different tour for Bruce, and a growing experience for his fans as well. It's admirable to know that he acknowledges where he came from, in place and spirit, yet keeps an eye on the future at the same time. He continues to grow as an artist, a parent, a man, an American, a New Jerseyian, a citizen of the world, and an important piece of our lives as well. I look forward to what Bruce's future holds, for himself and his fans. Life may not treat us all fairly, but it's nice to know that we are not alone. Bruce thanked the fans at the end of the show for allowing him the creative freedom to perform these shows, but it is us who should be thankful, for a number of things. We come searching for different things, but for one distinct connection. Thanks, Bruce, your work has always made me feel a little less alone.

Brian Gay
Manasquan, NJ

STONY FACES

Dear Editor:

It is remarkable to me that Springsteen is willing to play fantastic oldies only in the Jersey area. As a long-time fan, I appreciate the new material, but would also enjoy hearing "Sandy" or "Saint in the City."

Bruce should realize that just because he has released a quiet and depressing (though thought-provoking) album doesn't mean he shouldn't also be willing to go the extra mile for his true fans in concert. Or does he just want all of us to kill someone at the end of the show? I guess there really is a meanness in this world.

Craig D. Feldman
Lynnfield, MA

PLEASURE MACHINES

Dear Editor:

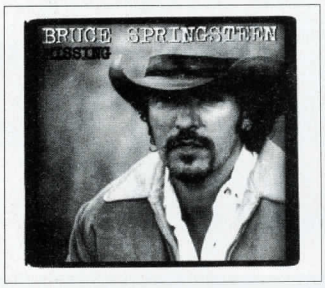
All your readers have probably seen Bruce on numerous occasions and possess the odd CD/tape of one of his great shows. We all have memories of at least one particular performance, if not all. I have one that will stick in my mind for a very long time. I was unable to get tickets to the Brixton Academy shows, but a couple of friends of mine, David B. and Paul A., were lucky enough to go to the April 26th show. They had seats right up front.

As we know, we live in a world of high technology, and some people possess these things called mobile phones. Anyway, I was at home, minding my own business—talking to my wife, flicking through the channels (there was nothing on), drinking a cup of tea and eating freshly baked banana cake—when, at about 9 p.m., the phone rang. I picked it up and said "hello." There was no reply, but I could hear a voice singing "Born down in a dead man's town...."

The sound was great, probably rated a seven. I managed to listen to the Boss's set from "Born in the USA" through "Balboa Park," 40 awesome minutes. I was itching to hear the encore, with the anticipation of hearing songs he didn't do when I saw him at Royal Albert Hall. There I was, cup of tea, banana cake, listening to the Boss live on stage all in the comfort of my own comfy chair. Then, suddenly, the battery on the S.O.B.'s mobile phone goes dead. Bang! Not a sound. It was over, a moment in history coming to a sad end. I'm sure not many, if any, have listened to Bruce live on the other end of a mobile phone, giving it some "Brooooooce" down the phone lines. What a night. What a concert. What a banana cake—nothing beats home cooking!

David K.
London, England

TOM JOAD CD SINGLES



BRUCE SPRINGSTEEN
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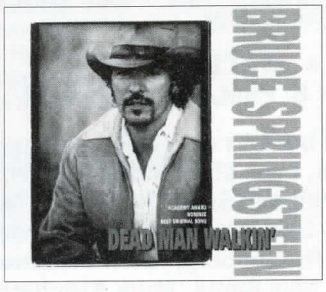
the ghost of tom joad



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QUIT THIS SCENE

Dear Editor:

Just when it's safe to expect a reunion of the E Street Band and a subsequent album and/or tour, Bruce gives us *Tom Joad*. Is this another attempt to write himself off of the map of musical significance? Or is he just toying with us? Hopefully, it's the latter.

The most annoying part of the *Joad* scenario, tour and all, is Bruce's apparent desire to distance himself from all of the success he had enjoyed up to 1989. This new schtick just ain't cutting it. Witness the recent concerts you have reported on: admonishing the audience to "shut up... no clapping..." and the like. What the hell has he been doing, hanging out with Keith Jarrett? Since when did a Springsteen concert become the equivalent of another boring lecture on American Political and Social History? If I want that, I know where to find it; a Bruce concert should exhibit the best that the average Joe and Jane can come to expect from rock 'n' roll. Bruce isn't Woody Guthrie, he's not Hank Williams, and he said a long time ago he wasn't the "new Dylan." My best memories of Bruce and the E Streeters in concert are about life, love, rock 'n' roll and the ups and downs that all of that brings. A Springsteen concert should make you feel good: does anyone see or hear of any good feelings about *Joad* and all of its musical deficiencies?

Unfortunately, some fans out there are of the belief that Bruce should bring his music back from the "mainstream," as it were, so that only a select group could enjoy and debate the finer points of his craft. Being one of those who has been there as a fan from the first album, I find this elitist view to be pure nonsense. Is there something wrong with having mass appeal? One doesn't have to put out music that sucks in order to be relevant; I for one am tiring of this view, and frankly expect better from those who consider themselves true fans of a performer whose appeal has always been rooted in a belief in the common man. There's more than just a simple explanation of "radio friendly" for the success that Bruce's previous work has brought him, and the reason is *quality*. The post-1989 work is lacking in it, and that is the unfortunate truth. However, I for one do not believe said quality cannot return.

Charles Cross said it best when he summed up the 1995 reunion by saying that Bruce needs the E Street Band and they need him: why should the best rock band on the earth (all apologies to Mick and Keith!) sit idle while Bruce is wallowing in some of the worst music of his career? The music scene is in dire need of a good kick in the ass, and what a kick a new tour by Bruce and the E Streeters could give it! It's a shame that the music biz's best and brightest hope is basically "downsizing" his career to the point of unrecognizability.

Peter Guglietta
Chicago, IL

CARNIVAL LIFE

Dear Editor:

I noticed that in your tour review section you've started using the term "moron factor." While I share your annoyance at the people who behave with no regard to others at the shows, I'm embarrassed by your use of the word "moron" to describe them. There are people who are born, through no fault of their own, being morons or idiots. While not very "smart," some members of these groups of people can be as well-behaved in a social setting as anyone else. Others aren't even aware their behavior isn't "normal." I don't think that morons deserve to be lumped in with people who should know better than to act out at concerts. You could call the people who disrupt concerts "jerks," and I sometimes do, but I don't know that, given Bruce's compassion for people in general, any name-calling when reviewing his concerts is really appropriate. So, I wish that you (and any Luckytown writers reading this letter) would use a self-referent term like "annoyance level" instead of a term like "moron factor" that labels other people pejoratively.

Nancy Humphreys
Emeryville, CA

FIREWORKS ARE HAILIN'

Dear Editor:

Early this year, I wrote a letter to *Backstreets* which was published in issue #52, and to which responses were printed in #53. I would like to briefly explain a few problems with one reader's response and to clarify my ideas.

The ideas in my original letter are closely related to those of Objectivism, the philosophy of Ayn Rand. In a joint survey by the Library of Congress and the Book of the Month Club that asked people which book "made a difference in their life" more than any other, Rand's novel *Atlas Shrugged* came in second, behind the Bible (which means she beat Steinbeck). I should not be considered an authority on Rand. Since I can only explain her ideas to the best of my understanding, I encourage anyone interested to see her own writing or the web site of the Ayn Rand Institute <www.aynrand.org>. Those in the area can listen to Dr. Leonard Peikoff's daily radio show on KIEV-AM out of Los Angeles.

In my letter, I expressed my disappointment with a comment of Springsteen's. In his response, Simon Stow states that I put Springsteen "on a par with Stalin and Hitler." This is not true. I simply meant that the idea behind Springsteen's statement is the same one that leads to a collectivist state such as Nazi Germany or the Soviet Union. (For more information, read Peikoff's *The Ominous Parallels: The End of Freedom in America*, which demolishes, as early as its first few pages, Mr. Stow's contention that "the above ideologies can only occur when we see the victims as 'other' and not as a part of 'us.'")

I do not think that Springsteen understands this; most people don't. I think that he makes such statements on stage every night innocently, with (somewhat) good intentions. Whatever his faults, I would never compare him to Stalin or Hitler.

Mr. Stow believes that my view is based "upon a rather narrow conception of the individual and his or her community." I don't think that refusing to put others' interests above one's own or rejecting self-immolation is based on a narrow concept of any kind. I believe that a community is appropriate to the extent that it enriches the lives of its members *as individuals*. I don't see why anyone would want to join a community where he or she would sacrifice their interests

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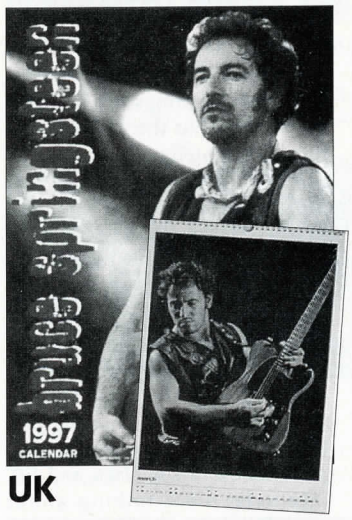
1997 BRUCE CALENDARS



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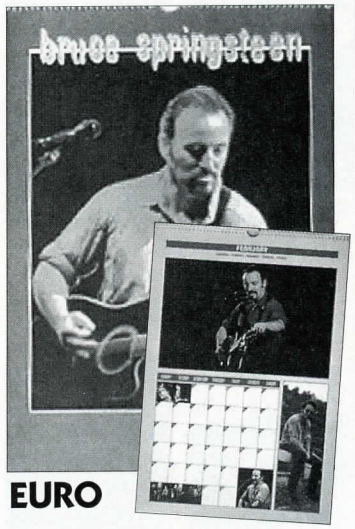

EURO

Don't miss these! Once again we've got *both* the UK and the European Springsteen calendars for the new year. A sample page from each is shown above: the UK calendar has bigger, full page photos with that month's dates at the bottom; the Euro calendar has smaller pics, but more room to write for each day of the month. Get both for a special price!

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THE BACK ON STREETS

Why isn't the best good enough to release?

I Was Your Treasure

By Charles R. Cross

They were the seat-mates from hell. Even before Bruce Springsteen had gotten to the "shut the fuck up" lecture, I could tell my neighbors in row E at the Seattle Paramount Theatre were going to be noisy. When the man and woman rolled in, I could smell the booze on their breath from five feet away and their giggling suggested inebriation. When the show began, they talked a lot even though I told them to shut the fuck up three times, and then they left before the encores. Still, prior to the show, "Jack and Jill" (Daniels) were talking about what Bruce might play and I got into a discussion with them. The woman said loudly, "I sure hope he plays 'Your Arms Again.' That's a great song." I asked her how she knew about "Back in Your Arms Again," and she said she'd seen it on TV. I resisted the urge to tell her that Bruce had never played the song before and wasn't likely to debut it tonight.

I was wishing for "Back in Your Arms Again" too. There seemed to me something significant about these two casual fans wanting to hear this unreleased song. When a couple of bozos who weren't even familiar with *The Ghost of Tom Joad* album and wouldn't know John Steinbeck from John Ritter are talking about an unreleased song, I think it may be more than just the old-time Bruce cult that has embraced "Back in Your Arms Again." When I first heard the song in an early advance of the *Blood Brothers* movie, I reviewed it in *Backstreets*, calling it "astonishing" and "one of the best unreleased Springsteen songs." A year and a half later, my affection for "Back in Your Arms Again" has grown. It is indeed the best unreleased song in Bruce's canon in my opinion, even topping such never-released classics as "Loose Ends" and "Losin' Kind."

When it was announced earlier this fall that the commercial home video release of *Blood Brothers* would come with a CD5 containing tracks from the movie, Springsteen fans were ecstatic at the prospective release of this great tune. But when the track listing was announced and it didn't include "Back in Your Arms Again," you could almost hear the collective groan of frustration in the fan community. Some fans were pretty vocal about it, and one post to a computer newsgroup put it directly: "What the fuck is Bruce thinking?"

"Back in Your Arms Again" represents one of the most passionate performances that Bruce has ever given.

If our sources are correct, that's a good question since according to two reports from "insiders," Bruce himself made the final track selection for the EP. Our sources say that Bruce didn't think "Back in Your Arms Again" was good enough to release because he didn't like the sound and performance.

One doesn't need to look very far to find great songs that Bruce Springsteen has left out of his official catalog: Consider "If I Was the Priest," "Loose Ends," "Frankie," "The Wish," and "Don't Look Back," all songs that were "saved for the future" but have yet to find any official release. There are dozens—if not hundreds—of others, but few rank in the same league with "Back in Your Arms Again." And what seems most bizarre about this decision is the fact that Bruce allowed the song to be released on the *Blood Brothers* video and laserdisc. Does Bruce not realize that by putting out a digital copy but no CD release, he is essentially begging bootleggers to copy it from the laserdisc? "Back in Your Arms Again" holds commercial potential that far exceeds anything Bruce has written since "Dancing in the Dark." A source at Columbia says they wanted to release the song but couldn't without Bruce's okay.

"Back in Your Arms Again" is an important song not just because it represents the kind of pop music that Springsteen has always excelled at (and has usually decided not to embrace by leaving his most upbeat songs off his albums), or because it could be a huge hit. It also represents one of the most passionate studio performances that Bruce has ever given, and he sings this song (as anyone who has seen the footage in *Blood Brothers* can attest) with a depth and passion that has been lacking from his studio work recently.

I don't know the history of the song, but it feels more autobiographical than anything on *Tom Joad*, so I'd be surprised to hear that the inspiration was anything other than a real relationship in Bruce's life. The lyrics are unadorned yet poignant—they represent the kind of universal simplicity that marks the greatest love songs. "Back in Your Arms Again" reminds me of "When a Man Loves a Woman," or "Dark End of the Street," or "Lonely Teardrops." With the short verses, so much of the emotion of the song is carried in how Bruce sings the chorus. He croons it; he soaks the song with all the melancholy he has in him.

Though I've been listening to "Back in Your Arms Again" for a year and a half now, I heard it again the other day and found a whole new level of meaning. A long-term relationship of mine had ended, and suddenly I realized that the song could very well describe my own life. This is no shocking revelation, as most popular music hits us emotionally because it tells stories about relationships that we can relate to either through our own experience or our human empathy. Perhaps one of the reasons I became a fan of Bruce Springsteen's music was because my own life experiences were reflected in many of his songs. Like with relationships, timing is everything, and Bruce's life crises have always been just an album ahead of mine.

And so it is again with "Back in Your Arms Again," a Springsteen song that could have come right out of the pages of my diary. Yet my own writings would be far too melodramatic, too maudlin, and couldn't approach the simplicity that this song represents. If this song ever is officially released, and gets pushed as a single, I'm sure it will go straight to the top of the charts. And one day I'll probably be driving in my car, and I'll turn on the radio and when the lyrics "You once said that I was your treasure, and I saw your face in every star," come wafting out over the radio, I'll think of her as the dark sky unfurls.

* * *

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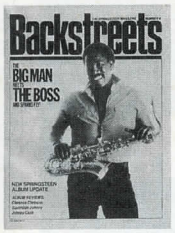

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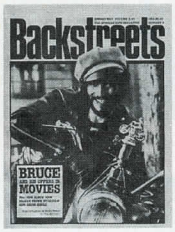

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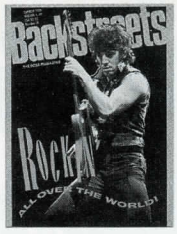

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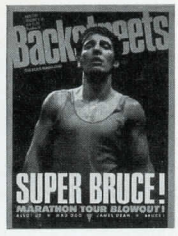

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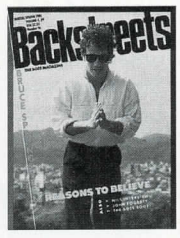

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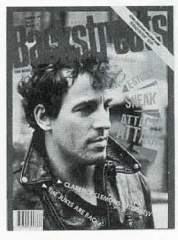

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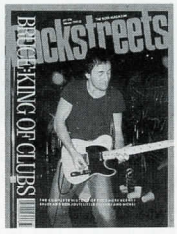

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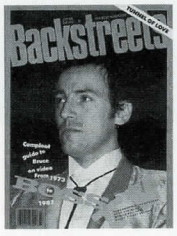

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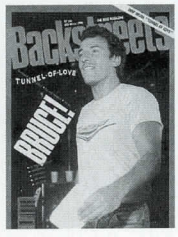

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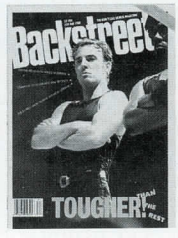

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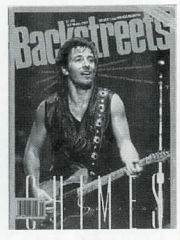

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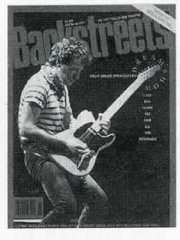

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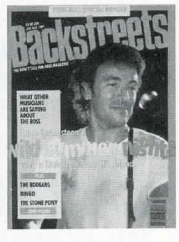

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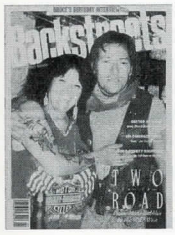

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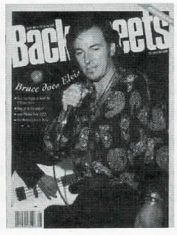

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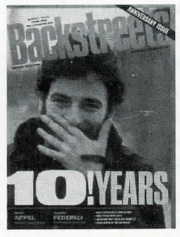

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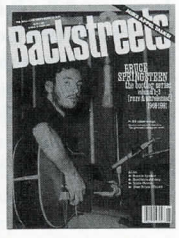

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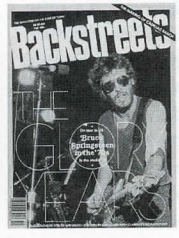

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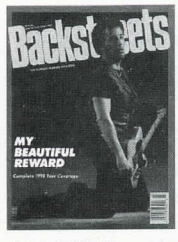

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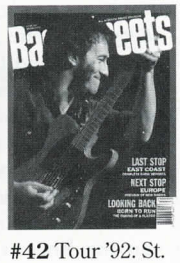

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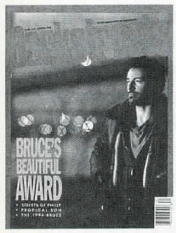

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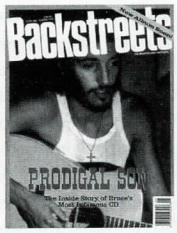

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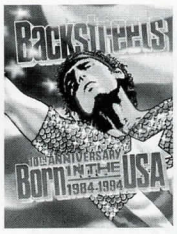

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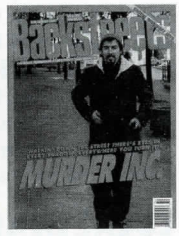

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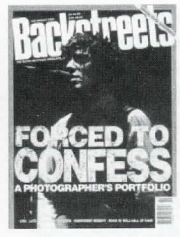

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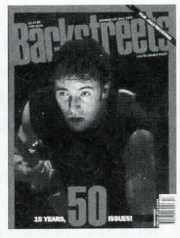

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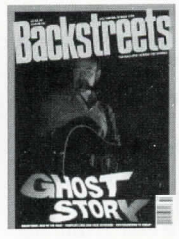

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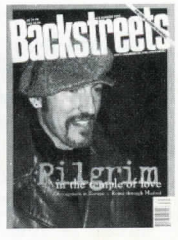

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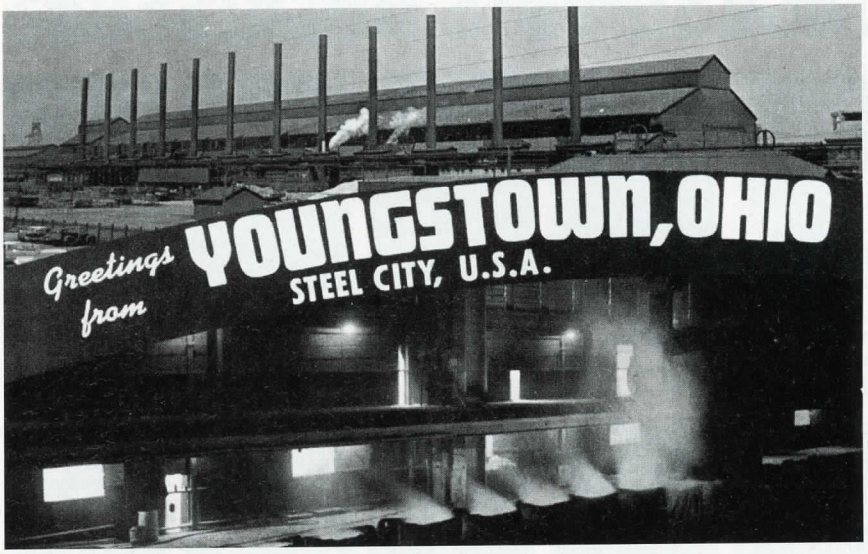
LIPS

SWEET JENNY: Despite efforts by local preservation societies, it appears that the Jeanette blast furnace in Youngstown, OH, will be razed next year to make way for a new industrial park. "Jenny," which dates back to 1918, remained a revered symbol of the Mahoning Valley's once-bustling steel industry even though the Youngstown Sheet and Tube company's Brier Hills works, on whose grounds it stands, closed in 1977. Bruce memorialized the furnace in his song "Youngstown" and toured the plant with *Journey to Nowhere* authors Dale Maharidge and Michael Williamson. Unfortunately, it doesn't look like the Boss' influence was enough to save the historic landmark.

BLOOD BROTHERS: Roy Bittan has been busy touring with a couple contemporary divas as of late. He's played keyboards behind Lucinda Williams, (whose bass player, incidentally, is the father of Gia Ciambotti, back-up singer on Bruce's '92-'93 tour). Also, the Professor was beamed into living rooms across the nation during an appearance on the Rosie O'Donnell afternoon talk show as he joined Celine Dion on her hit "Like This." . . . Not to be outdone in the ivory-tickling department, Danny Federici appears on the BoDeans latest release, *Blend*, as well as the new disc from Mark Lindsay, former lead singer of Paul Revere and the Raiders. . . . Garry Tallent has been active producing bands for his D'Ville record label. He recently produced *In Your World* from the band Dignus and even joined them onstage at their CD release party. Tallent also produced Greg Trooper's latest offering, *Voices in the Hallway*, which features Steve Earle singing backup on one track. Also due from D'Ville is *All the King's Men*, a tribute album honoring the musicians who played on the early Elvis Presley recordings (Scotty Moore, D.J. Fontana, et al.). . . . And as far as the Big Man is concerned, if you were disappointed that his "lecture tour" was canceled, don't fret, because you can still hang with him at the Rock and Roll Fantasy Camp. For a mere $4,495, Clarence and other fellow E-Streeters Nils Lofgren and Mighty Max will be your "camp counselors" for the week-long sessions. The traveling seminars will be held in Atlanta, Miami, L.A. and New York during the spring and summer of '97. Other participants scheduled include Ringo Starr, Joe Walsh, Billy Preston and John Entwistle. Call for more information: 1-888-CAMPROCK. . . . Bruce hero Gary "U.S." Bonds deserves a shout out. Bonds was announced as a recipient of the 1997 Pioneer Award from the Rhythm and Blues Foundation that "honors the men and women who created the rich art form that is one of the most truly American forms of musical expression." The awards are an official part of Grammy week in New York and the ceremony will feature live performances by the evening's honorees. Any ideas for a presenter?



COURTESY OF MATTHEW DITCHEY

A postcard reminder of the steel industry's "Better Days" in Youngstown.

BE TRUE: The next time you run for political office, don't try using Springsteen's music as a campaign theme song. Bob Dole learned this lesson the hard way. The Dole campaign bus rolled into Red Bank, NJ (one town over from Rumson where Bruce resides), in the heat of the presidential race blaring "Born in the USA" over its loudspeaker. Bruce caught wind of the transgression and faxed this message to the *Asbury Park Press* the next day: "Just for the record, I'd like to make clear that [my music] was used without my permission and I am not a supporter of the Republican ticket." Old Bob will surely think twice next time before whistling a few bars of "Glory Days." . . . Bruce has no problem supporting a good compilation record, however. He is slated as a possible contributor to a Billie Holiday tribute being put together by Tony Bennett. . . . The Scottish rock band Big Country has covered "I'm on Fire" on their new semi-acoustical album, *Eclectic*. The version is described as "folk-rockabilly". . . . Joe Cocker has released an EP with a version of "Human Touch" featuring Billy Preston on organ. . . . Frank Tedesso has a song on his new Imaginary Road/Polygram release *Songs from Einstein's Violin* entitled "There's Another Bruce Springsteen (God Made This Mess)" which tells the story of "another Bruce Springsteen/ and he is my super/he mops the halls/and drags the trash out to the front stoop." The song's lyrical subject is inconclusive, but we have a call into this "Bruce" to fix our sink that keeps clogging. . . . John Berry has recorded a version of "Fire" for his Europe-only released EP, *Faithless*. . . . The progressive bluegrass band Salamander Crossing has a cover of "Two Faces" on their Signature Sounds release, *Passion Train*.

LOCAL HERO: Minnesota Twins star Paul Molitor, who collected his 3,000th hit this season, is a huge Springsteen fan. During a night on the town in Cleveland following a game (presumably a loss) against the Indians, Molitor was spotted at a piano bar leading the crowd in rousing renditions of "Thunder Road" and "Born in the USA" before instigating a little rookie hazing (he coerced the youngsters to stand up and sing solos). He was quoted in the *Minneapolis Star-Tribune*, joking "would it be wrong for me to hope we don't make the playoffs so I can go see Springsteen?" Unfortunately for Twins fans, it looks like he got his wish. . . . You read in the last issue of *Backstreets* how Bruce had gone "postal" by appearing on a stamp issued by the West African country of Gambia. Another African nation, Tanzania, has followed suit and graced one of their nine new "History of Rock and Roll" stamps with a likeness of the Boss. Africa tour rumors are running rampant. . . . Has Bruce been showing up in your dreams lately? Frustrated that no one else wants to hear about it? Thank goodness for the Rosie Archives, a private collection of documents relating to Bruce located in Sudbury, Ontario. The Rosie Archives is embarking on the maintenance of a Bruce "Dream Log." If you have a Bruce Dream, "a significant dream", to quote a statement from the Archives, one "you have a vivid memory of the next day, in which Bruce makes a visitation," send it to them with your name, birth date, mailing address and "personal Bruce history" and they will start a file for you to log your Bruce dreams. (The Rosie Archives c/o Demetra Christakos, 381 Wellington Heights, Sudbury, Ontario, Canada, P3E 3V8 or e-mail <maryj@cyberbeach.net>). . . . And though Bruce may not look as dreamy (ahem) as the men on the cover of the November issue of GQ, there is a two-page article on the Boss inside that focuses on the current tour and how his music has progressed from the *Born in the USA* days.

—Dan Johnson

Bruce and Gomer

Next Stop: Montana

By Charles R. Cross

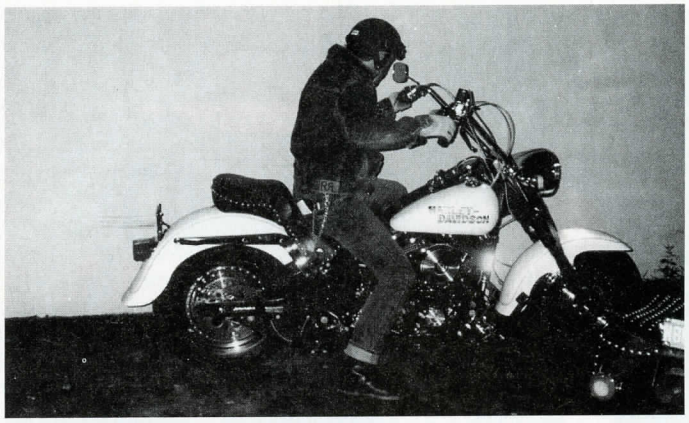
Bruce Springsteen hadn't been on a stage for over three months but the weekend of August 8, 1996 he showed up twice in, of all places, Whitefish, Montana. At one of the surprise appearances he "opened up" for Jim "Gomer Pyle" Nabors, believe it or not. Springsteen was in Montana for the wedding of his long time engineer Toby Scott and the surprise jams were part of what locals will probably remember for years as a wild weekend.

On Friday August 8, Scott's bachelor party took in the local band the Fanatics at the Great Northern Bar and Grill in Whitefish. Springsteen came into the popular nightspot and began dancing and having drinks. As the crowd slowly began to recognize the famous guy on the dance floor, they started to chant "Bruce!" "He was in a great mood and he jumped onstage and grabbed the mic," reports Great Northern owner Doug Rommeriem. "We would have asked him earlier but he came in pretty late as it was."

It was quarter to two by the time Springsteen got onstage and closing laws necessitated a short set. He and the members of the Fanatics huddled together and then came up and played "Shake, Rattle and Roll," and "Mustang Sally," before closing time. Springsteen played the guitar of the Fanatics guitar player, who then switched to sax.

The Fanatics are one of the most popular bands in the Flathead Valley and frequently play the Great Northern. The band is made up of veteran players, all in their 40s. "They play mostly the older stuff," says Rommeriem, "mostly classic rock 'n' roll." Scott has lived in the Flathead Valley for some time and is friends with the band members.

The next day Springsteen attended the wedding of Scott and his bride Michelle Amberson, which was held at a private home at the confluence of Whitefish Lake and the Whitefish River. A reception was held at the Grouse Mountain Lodge, a popular resort in the area.



SAL DIMARIA PHOTO

Springsteen gets ready to ride.

The band at the reception was also the Fanatics, so Bruce had old friends up on the stage. He joined them for a 40 minute set that included "Round and Round," "You Send Me," "Hold On! I'm a Comin'," "Mustang Sally," "Long Tall Sally," and "Shake, Rattle and Roll." On some songs Bruce played lead guitar, and on others he took the mic and belted out the vocals. A crowd of about 100 watched and danced. A hand-held video captured the event on tape.

After Springsteen got down from the stage, Whitefish resident Jim Nabors joined the band—apparently on his own accord—and proceeded to reprise "Long Tall Sally," thanking Bruce "for being such a great opening act." Nabors lives in the area and is something of a local celebrity. Later in the festivities, Dave Clark of the Dave Clark Five came onstage to play his 1964 hit "Because." Other celebrities at the wedding included Danny DeVito and Rhea Pearlman. Bruce told one member of the wedding party that he was planning a motorcycle ride up Going-to-the-Sun Road after the wedding.

The appearance marked the first performance by Springsteen since he ended the European leg of *The Ghost of Tom Joad* tour on May 8 in Madrid, Spain. Springsteen has had a long legacy of jamming in clubs on the Jersey Shore—some summers he's played as many as 40 surprise dates—but this year the Montana show was his first and only club show of the season.

Perhaps the most important detail to Springsteen fans was the word of an upcoming record Bruce leaked out while onstage. "I got a new record coming out later this year....this winter, whenever I get it out," Springsteen said, according to the report of one attendee at the reception. By press time there had been no other reports of this new album, leading one to wonder whether it was the thin Montana air or the champagne that brought out the remark.

IN BIG SKY COUNTRY

•8/8/96
Shake, Rattle and Roll
Mustang Sally
Great Northern Bar and Grill
Whitefish, MO

•8/9/96
Round and Round
You Send Me
Hold On! I'm a Comin'
Mustang Sally
Long Tall Sally
Shake, Rattle and Roll
Grouse Mountain Lodge
Whitefish, MO

the backstreets jukebox

1. Bruce Springsteen
***Blood Brothers* EP**
Columbia (CD5)

2. Hazel
four-song demo
no label (cassette)

3. Chris Whitley
Terra Incognita
Work/Columbia (CD)

4. Social Distortion
White Light, White Heat, White Trash
550/Sony (CD)

5. Vic Chesnutt
About to Choke
Capitol (CD)

6. Wilco
Being There
Reprise (2CD)

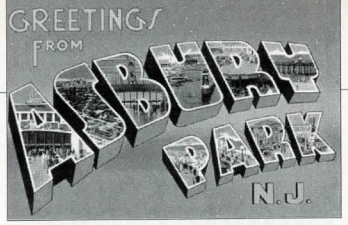
7. The Wild Colonials
This Can't Be Life
DGC (CD)

8. R.E.M.
New Adventures in Hi-Fi
Warner Bros. (CD)

9. TAFKAP
Emancipation
NPG/EMI (3CD)

10. Steel Wool
Simple Men Who Like Working With Their Hands
eMpTy (CD)

10 Monster Discs to Play Today and Everyday



Will Johnny re-juke?

Desperately Seeking Southside

By Robert Makin

When Southside Johnny Lyon recently decided to take a hiatus from the Asbury Jukes, rumors abounded that the world's greatest bar band finally had called it quits.

While the rumors may be understandable, they're not true, Bobby Bandiera says.

"Johnny's taking a step back to check out what direction he wants to go," the Jukes guitarist says. "It's a different world musically these days. He may not want to come back and sing. He may make a decision, 'I had my career,' but chances are we're going to see Southside Johnny again."

Watered-down punk rock apparently isn't the best commercial climate for Southside Johnny & the Asbury Jukes. As Bruce recently admitted to Bill Flanagan on VH-1, even he is outside today's musical mainstream. That may explain why the Little Steven-produced *Better Days* album, which included contributions from Bruce and Jon Bon Jovi, failed to trot up the pop charts. That was, after all, the year that Nirvana broke.

While major labels may not be banging down Southside's door, the independent Razor & Tie, which released Joe Grushecky's Springsteen-produced *American Babylon* last year, is interested in the Jukes' strong, new material, Bandiera says. The problem is that in order for the deal to be worthwhile for the indie, Lyon would have to sign away his past catalog, the guitarist says.

"That's not an easy thing to do, to give everything away again, like you did when you were 21," Bandiera says. "The older you get, the more you need a secure record deal.

"That doesn't mean you're not as good anymore as you once were when you were 21 or not as good as anyone who's 21," he says. "Put me onstage with anyone 21 and I'll kick their ass. It's the same with Johnny. He's still a great performer and a great singer."

DAVID WEIDL PHOTO

Southside and Bandiera unplug for an in-store appearance last year.

The break-up blues also got loud when rumors spread about Southside needing throat surgery. While it's true that Johnny blew out his voice during the band's last few gigs, the surgery story also is bupkus, Bandiera says.

"There's nothing wrong with his throat that I know of," he says. "Something wrong with his head maybe, but I was never told there was anything wrong with his throat and I talk to Johnny all the time. If it was true, he probably wouldn't be able to talk."

At this point, Bandiera doesn't expect Southside to reassemble the Jukes until sometime next year. That means no New Year's Eve concert by the band at Red Bank's Count Basie Theatre, which was becoming a rich Jersey Shore tradition.

Southside apparently is enjoying his extensive record collection of blues, soul and R&B classics and rarities. Not only is he soaking in the tunes, he's also buying, selling and trading vinyl, says Cranford-based record collector Marty Venturo.

"He has a joint collection with Garry Tallent that takes up two walls at Garry's place down in Nashville," says Venturo, who runs Under the Sun Productions, Bandiera's promoter.

While Johnny regroups, most of the Jukes are recording and performing with other people, Bandiera says. For instance, David Ames is putting a band together in California with former members of the Byrds. Joey Stann and Rusty Cloud are making their own records, he says.

Bandiera has been gigging heavily in support of his second self-released solo CD, *Dog Loves You*. The disc is doing extremely well amongst Bandiera's loyal Jersey Shore following. A second European tour is a possibility, he says.

"My attitude with it is to throw it out there, get it around to a few people," Bandiera says about shopping his new disc.

"The best deal that comes back, fine," he says. "If nobody comes back with a deal, that's fine too. My intention initially was just to sell it to the fans in the area. I'm not really flipping about the fact that maybe someone might sign me. As long as I'm working as a musician, I'm happy. I still get to do what I love to do. I get to wake up, knowing that music is what I do, not selling shoes or cars."

Surf Jam '96

Bandiera recently came to the rescue of the ocean by performing at Surf Jam '96, a benefit for the Red Bank-based environmental organization, Monmouth County Friends of Clearwater.

Also performing on the July 27 bill at Tradewinds in Sea Bright were local favorites Outcry and the funky New York City combo, Spin Doctors. The latter group has played five benefits for Clearwater in as many years.

"They've been extremely generous," says Clearwater boardmember Helyn Chrobocinski, a cousin of Spin Doctors road manager Jason Richardson.

Chrobocinski says some of the funds from the benefit will go to recruit college-age volunteers. They also will help Clearwater educate elementary school students about environmental protection, she says.

"We have to reach young people, because they're the future," Chrobocinski says.

Also benefitting from Surf Jam '96 was the Jersey Shore chapter of the Surfrider Foundation, based in Atlantic Highlands. The nationwide group not only protects the ocean but also surfers' rights, particularly in regards to beach access. Several surfers were arrested at the Jersey Shore this summer for riding big waves in the wake of hurricanes and tropical storms.

Surf Jam promoter Tony Pallagrosi, a member of the Surfrider Foundation, also benefitted his "pet organization" with a show at Asbury Park Convention Hall with Porno for Pyros on Sept. 30. Proceeds from both shows went to Surfrider's legal defense fund, says Pallagrosi, a former trumpet player in the Asbury Jukes.

"I like Surfrider's approach," he says. "They deal with environmental issues in a very holistic way. The issues that both organizations deal with impact us tremendously."

If you'd like to make a donation to or obtain more information about either organization, call Monmouth County Friends of Clearwater at (908) 872-9644 or the Surfrider Foundation, Jersey Shore Chapter, at (908) 291-2424.

About Backstreets Magazine

Backstreets is a quarterly magazine that covers the music of Bruce Springsteen and other Jersey Shore performers. The magazine began in 1980 and over the years has covered Bruce Springsteen's recordings and performances more extensively than any other publication in the world.

Backstreets appears generally every three or four months, though the actual publication date is affected by breaking news, tour coverage and the occasional special issue. Each issue of the magazine is progressively numbered. Subscribers can tell the expiration date of their current subscription by looking at the number that appears above their name on their mailing label. If that number (it follows an "X") is the same number as the latest issue, your subscription has expired. Unlike most larger, consumer magazines, *Backstreets* does not have the resources to continually bombard subscribers with renewal mailings, so subscribers need to take note of their expiration date. Since *Backstreets* carries very little paid advertising, subscription revenue is the only real support the magazine has—so by subscribing or renewing you are helping us with this admittedly modest effort.

Backstreets is available on a limited number of select newstands around the world, though newsstand availability is not something you can count on in most areas. If you're interested in the magazine, we highly recommend that you consider subscribing since subscribers are offered numerous benefits (see Hotline section below) in addition to the convenience of getting the magazine as soon as it comes off the press and at a discount from the cover price.

Stores interested in carrying *Backstreets* can contact our office: though the magazine's audience is select, the sell through percentage is extremely high and the magazine is offered to distributors on a guaranteed full-return basis. *Backstreets* is also handled by a number of independent distributors including Ingram, IPD, and Caroline.

Current subscription rates for *Backstreets* are $18 a year in the US and Canada (all prices are in US dollars); $30 for two years; and $40 for three years (a savings of $14). Rates for overseas subscriptions are $25 per year (again in US funds), or $42 for a two-year subscription. You can subscribe or renew your current subscription by writing to Subscriber Services, Backstreets, PO Box 51225, Seattle, WA 98115. If you have a credit card, you can FAX your order to us at (206) 728-8827. If you'd like to charge a subscription and don't have a FAX, you can call our office at (206) 728-7603. Our e-mail address for orders and subscriptions is bossorders @aol.com. Our office is open Monday thru Friday, from 9:30 a.m. until 5 p.m., Pacific Time. Our phones are for orders and subscriptions only: obviously we can't be working if we're answering questions about album releases or ticket sales. Please call our Hotline to be updated on all the latest news.

The Backstreets Hotline

To keep our subscribers updated with current information between issues, *Backstreets* provides a 24 hours-a-day phone message called the Backstreets Boss Hotline. The Hotline is updated at least every week (usually on Monday evening) and contains all the latest available information on album releases, tour dates, and appearances. There is no charge at present for the Hotline, though callers will pay the normal long distance charges to access the line. The line gets thousands of calls each week so calling at off hours is the best way to access it.

The phone number to the Backstreets Hotline is unlisted and unpublished since, due to the high volume of calls, the service can only be provided to current subscribers of the magazine. To assure that the service is only made available to subscribers, the number to the Hotline is printed on the mailing sheet that goes to subscribers with each issue. We do change the number frequently to ensure that the service is only accessible by those who are current subscribers (the number occasionally gets passed around by fans and even has been announced on the radio which causes the lines to be overloaded with non-subscribers who don't help support the service). If you're unsure of the present number for the Hotline and you are a current subscriber you can write us with a self-addressed stamped envelope (SASE), and we will send it to you.

SuperSubs

Partially because of the demands of the Hotline, *Backstreets* also has a SuperSub program for those hardcore fan who also serve as the supporting members of our magazine. SuperSubs get an entire package of subscriber services in addition to their normal subscription and access to a special SuperSub-only Hotline number. SuperSub benefits include getting the magazine sent first class, a first class subscription to all Backstreet Records catalogs and hotsheets, a special edition SuperSub t-shirt, and a free classified ad in each issue of the magazine. SuperSubs are now available for overseas fans, including airmail service. For more information on the SuperSub, please call the Backstreets Orderline at (206) 728-7603.

Love letters, hate mail, etc.

Backstreets is very much a forum for the ideas and input of the many subscribers who contribute to the effort each issue. Letters to the editor are always welcome. We read them all and publish as many as space permits. Clips and xeroxes of news items sent in by readers are essential in helping us keep the magazine and hotline informative. Due to the number of inquiries we receive, we cannot always answer every letter, but we do respond to all who send a self-addressed stamped envelope with their inquiry.

Backissues and past glories

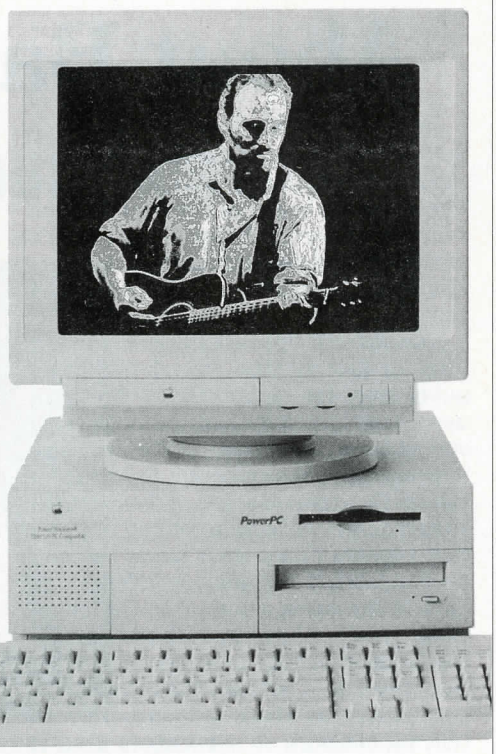
Backstreets is the longest running Springsteen fanzine, and the total number of pages we've published over the years represents the single largest chunk of Bruce Springsteen information ever compiled under one roof. Though many of the earliest issues are sold out and command high prices on the collector's market, a number of backissues are still available at reasonable prices until supplies are depleted. You'll find an order form in this issue of the issues still available or you can always call our office.

In late 1989 a collection of some of the best articles from the magazine was published in the hardback book *Backstreets, Springsteen: The Man and His Music* from Harmony Books. This 224-page book collects some of the best from past issues of *Backstreets* and adds an extensive discography and a complete listing of all concerts Bruce Springsteen has ever performed. The book contains over 150 photographs of Springsteen, many in full color, and most never published before. *Record Collector* magazine described the book as "Wonderful, the best possible buy for the Springsteen convert," while the *Asbury Park Press* called the selection of photos "brilliant." A completely revised and updated second edition paperback was released in 1992. The books are available in finer bookstores or by calling the Backstreets Orderline at (206) 728-7603.

Backstreet Records Catalog

Backstreets also has a separate division called Backstreet Records that publishes a mail-order catalog of official and authorized Bruce Springsteen merchandise. Backstreet Records carries numerous books and fanzines about Bruce Springsteen and other related artists. Yearly subscriptions to the catalog (five issues) are $5 in the U.S. and Canada, $8 overseas.

Highway Patrol



By Jonathan B. Pont

It's a typical scene these days: Bruce Springsteen brings his right hand down hard on his black Takamine acoustic guitar, ending "The Promised Land" and another show on his solo tour. As fans line the stage to shake his hand and say hello, others sit at home in the bluish glow of their computer monitors, waiting for news of that night's concert.

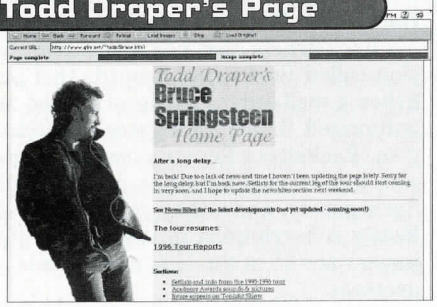
"The Promised Land" isn't the only thing about Springsteen that has been transformed: how information about him travels has, too. The internet, combining world wide web sites, mailing lists, and bulletin boards on commercial services, contains a wealth of information about Springsteen. And fans are increasingly taking advantage of the new media to find out what's new.

Going online, fans can view set lists, download audio clips, browse photographs, and engage one another in discussion about a seemingly endless number of topics. In keeping with the anarchic spirit of the internet, each site has its own charm or identity; repetition usually centers around set lists and tour dates. Other than that, a site reflects the creator's discretion, taste, and web aesthetic. Most sites aren't meant to be definitive sources with the most up-to-date information. Rather, fans maintain them as a labor of love, refreshing them as time permits.

For example, Todd Draper's home page can be found at this universal resource locator ("URL"), or web address: <http://www.qtm.net/~todd/Bruce.html>. It features a sharp, recent image of Springsteen and a soothing light green background. In addition to loading quickly, the layout is simple. Draper has arranged the set lists, which were up-to-date, with maximum efficiency. One scrolls through dates, cities, and venues. Actual set lists are obtained by clicking on the hypertext link for a particular show. The site's photo gallery includes good images of Springsteen on stage and off.

Pete Lambie, a Springsteen fan in Glasgow, Scotland, maintains a more detailed page <http://www.gla.ac.uk/~gkrx11/Bruce/>. It has more resources than Draper's and a few more technological bells and whistles. But in the online world, more may not be better. For example, Lambie uses an animation of the Jersey Devil that flickers back and forth across the monitor's upper right hand corner. It proves distracting while reading. Loading the page takes longer, too. Still, Lambie's work has a folksy feel, and it furnishes visitors with everything from information on tape trading to a discussion of the recently released *Lost Masters* series.

Todd Draper's Page



Spanish fans will appreciate the efforts of *Point Blank* (not to be confused with Dan French's fanzine), which features news in English and Spanish <http://webs.adam.es/doliva/pbe.htm>. The news is relatively current, and one can scroll back through older news as well.

The Dutch Springsteen site <http://huizen.dds.nl/~tgwb> makes good use of technology: each time new information appears on the page, subscribers have the option of receiving an announcement by e-mail. This page also features current set lists as well as telephone numbers to buy tickets for the 1996 autumn tour. The site's photo gallery contains one picture that has been altered. It's a shot from *Greatest Hits* of Bruce with his pork pie hat and a big smile. As it appears here, however, his nose has been made bigger, and his hat made taller. There is a disclaimer, but the doctored picture nevertheless raises the issue of how the internet can be used to widely and quickly disseminate inaccurate information, whether in good humor or meant to deceive.

Oddly, Sony's "official" Bruce Springsteen site <http://www.music.sony.com/Music/ArtistInfo/BruceSpringsteen.html> contained at one point a relatively minor inaccuracy, listing a New York date when in fact Bruce was booked that night for San Jose, CA. The error was later corrected.

Unlike fan pages, Sony's isn't exactly a labor of love. Information is limited to tour dates, track lists and cover art for Springsteen's official Columbia catalog, and the odd video clip. A link for the Columbia Records Radio Hour (combining last year's radio broadcast from Philadelphia and Bob Costas' interview) led to a blank page.

Whatever the affiliation, accessing a web location occasionally proves frustrating. A user's computer, often because of a low-speed modem or insufficient desktop memory, can increase the time one needs to log on. High traffic can also increase the wait. But fans without fast, modern computers can take advantage of alternatives.

The Luckytown Digest is a mailing list dedicated to discussion about Springsteen. Kevin Kinder, a Springsteen fan from the midwest, maintains the list, editing the mail ("posts") sent in and then bouncing them back to recipients worldwide in bundled form ("digest"). Subscribers receive digests frequently, but mailings can take longer if volumes fluctuate or if the list administrator takes time off or travels to shows himself.

Kinder moderates the discussion: for example, if a discussion ("thread") has gone on too long, he sets a cut-off date. If a post isn't germane to the overall tone of the forum, Kinder may choose to not include it in the digest.

Subscribing to Luckytown, one can scroll through news that includes set lists, thoughts and reflections of recent shows, and news about impending releases, whether legitimate (the *Blood Brothers* VHS and LaserDisc) or bootlegs (*The Lost Masters*).

Luckytown also serves as a meeting place for Springsteen fans to trade tapes and tickets. Some digests are all ads, devoted entirely to people seeking tickets for one show or a recording of another. A highlight of the digest is the annual subscribers' poll. In addition to customary questions about favorite albums, tours, and bootlegs, the poll illustrates Springsteen's and the internet's global reach. Fans as far away as Malaysia, United Arab Emirates, and South Africa read the digest. According to Kinder, 3,400 people subscribed as of July, 1996, up from 2,300 a year earlier. To subscribe, send an e-mail to *luckytown-request@netcom.com*. Kinder also maintains a web site <http://www.mcs.net/~kvk/luckytown .html> that acts as a counterpart to the mailing list.

"Newbies" would be well-served by seeking a copy of Luckytown's frequently asked questions list ("FAQ"). One can avoid the embarrassment of asking questions that have been put to rest by sending e-mail to *luckytown-request@netcom.com* with message body *send faq*. Informative and humorous, the FAQ is well worth the time of anyone new to the online Bruce community.

Fans with internet access through a commercial service such as America Online or CompuServe have the additional luxury of a bulletin board or folder. The AOL folder is now one of the best and most used Bruce bulletin boards. Posts to the AOL folder average out to about 20 each day and include unique information as well as information found on the Luckytown digest. Unlike the digest, however, AOL's is an unmoderated forum. As Luckytown list moderator, Kinder has the power to leave posts off the digest or to set time limits on certain threads. On America Online, it's anything goes, anytime (although one must abide by AOL's Terms of Service agreement: no profanity, no ticket scalping, and of course, no tape trading). AOL subscribers have the advantage of instantaneous posting of messages. Fans would be well-advised to learn how to use that service's "session record" feature, allowing the user to scroll through messages to read after signing off, thus saving money.

For more unmoderated discussion, the Usenet groups are a good place to go. These internet newsgroups can be accessed without a commercial service or a web browser, and there are actually two separate newsgroups to choose from: <rec.music.artists.springsteen> and <alt.music.bruce-springsteen>. You'll find thousands of posts on these threaded discussion groups, with fans participating from all over the world.

In addition to finding new sources of information, Springsteen fans have proven charitable in the new media age, primarily through online auctions of tickets and old-fashioned fundraising. "Through the internet, we've raised in excess of $12,000 for the Kristen Ann Carr Fund," said Lowell Kern, who helped coordinate recent ticket auctions for Springsteen concerts in Wallingford, Fresno, and Lowell. The fund, named after the daughter of Springsteen's associate manager, Barbara Carr, supports research into the soft-tissue cancer that took Kristin's life in 1993.

Bootlegs don't fall under the charity category, but they are on the internet, too. In addition to objective reviews, fans can even find information from some illicit labels: titles, prices, and how to order.

Rich Breton, a *Backstreets* contributor, maintains a mammoth list of bootleg CD reviews <http://annubis.jrc.it:5757/Boots.html>. Using ratings determined by fan balloting, the alphabetical list of "Brucelegs" details a set's sound quality, performance, and packaging. If you're looking for a performance of say, "State Trooper," just type the song title into an internal search engine. The results of the search—in this case, the titles of the CDs containing "State Trooper"—will show up on your screen. Although Breton's site has no graphics, it is packed with objective information that is thoughtfully packaged and easily accessed.

Another location <http://www.mt.cs.keio.ac.jp/person/shio/boss/boss-boots.html> is strictly hit and miss. The site shows a selection of bootleg CD packaging, but yellow type against a white background makes titles nearly impossible to read. Links are inconsistent: some feature both the cover art and respective set lists, some links feature just the cover art, and some links are dead.

Ticketmaster has put some of their service charge revenue to good use, maintaining an attractive area that has plenty of free perks for consumers. In addition to seating charts and directions to venues, there are links to numerous external sites for Springsteen and others. Ticketmaster <http://www.ticketmaster.com> is also experimenting with online ticket sales. There is a FAQ that details how the system works and how to sign up. Thus far, Ticketmaster has sold tickets online for shows in only three states: Oregon, Washington, and New York.

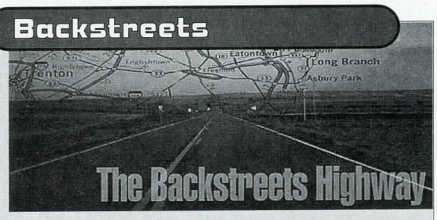
Dialog, tickets, set lists, bootlegs, and charity: the Internet Age has brought these fixtures of fandom the added bonus of instant access. If Springsteen browses sites or bulletin boards, he wouldn't be alone: members of the Grateful Dead regularly participated in band-related discussions on the WELL, a San Francisco based on line service; Michael Stipe of R.E.M. answered questions from fans over the course of several days in 1994 on the band's folder on AOL; Roger McGuinn has answered polite inquiries via e-mail; and Pearl Jam revealed tour plans to fans over the 'net before announcing them elsewhere.

Although Springsteen hasn't embraced the internet in this fashion, he has acknowledged it, granting a short interview a year ago to one internet music magazine. One fan's shout in Buffalo for "Racing in the Street," performed as a one-off at the Freehold concert four nights earlier, elicited a response from Springsteen: "You've been spending too much time on the internet, son." The unusual set list in Freehold had been the source of much online discussion.

According to a post on the Luckytown digest, one fan asked Springsteen about the internet (and the digest in particular) as Bruce greeted fans after his concert in Kalamazoo, MI, on September 24. He replied that he was familiar with it but didn't read it.

"It's hard enough being me," Springsteen said, "without having to read about me, too."

Backstreets



In late July of 1996 the clogged World Wide Web got a little more congested when *Backstreets* put up our first web site. Titled "The Backstreets Highway," the site—designed and maintained by Managing Editor Chris Phillips—was an instant hit (and has even survived two major AOL crashes). The URL for the site is <http://members.aol.com/joeroberts/>. A mirror site was recently set up at <http://backstreets.thunderrd .com>, which should give you the exact same pages, and will serve as a back-up in case AOL crashes again.

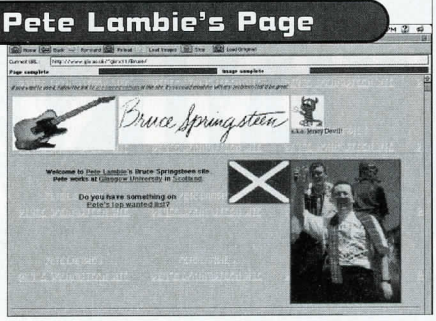
The Backstreets Highway site has several areas including the "Jersey News Turnpike," where you can find the latest breaking news in the Bruce Springsteen and Asbury Park artist world. This fall, that page listed tour dates and gave complete and detailed ticket information for each show on the most recent leg of the *Tom Joad* tour. Links were also provided to the home pages of each venue (when they had them) so you could check out seating charts online. Once a show had occurred, the site also posted complete set lists for every date on the current tour.

The *Backstreets* site also includes an online version of the most recent catalog from Backstreet Records, and customers can obtain information on collectibles or order them online through an e-mail link. Orders for merchandise, changes of address, and subscription requests can also be handled through e-mail at the address of <bossorders@aol.com>.

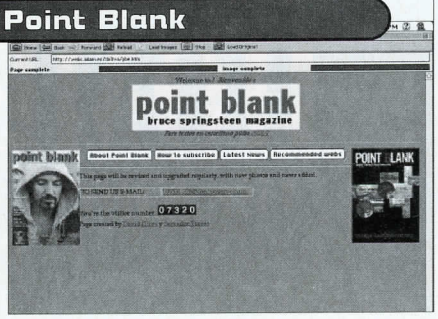
The *Backstreets* site is intended to be a supplement to the magazine and the Boss Hotline, and the information that's on the site will continue to be available through the Hotline and each issue of the magazine for our subscribers who don't have Internet access.

In the short time the Backstreets Highway has been up and running, it has received tens of thousands of hits and has been selected as a "hot" site by numerous Internet reviewers and search engines.

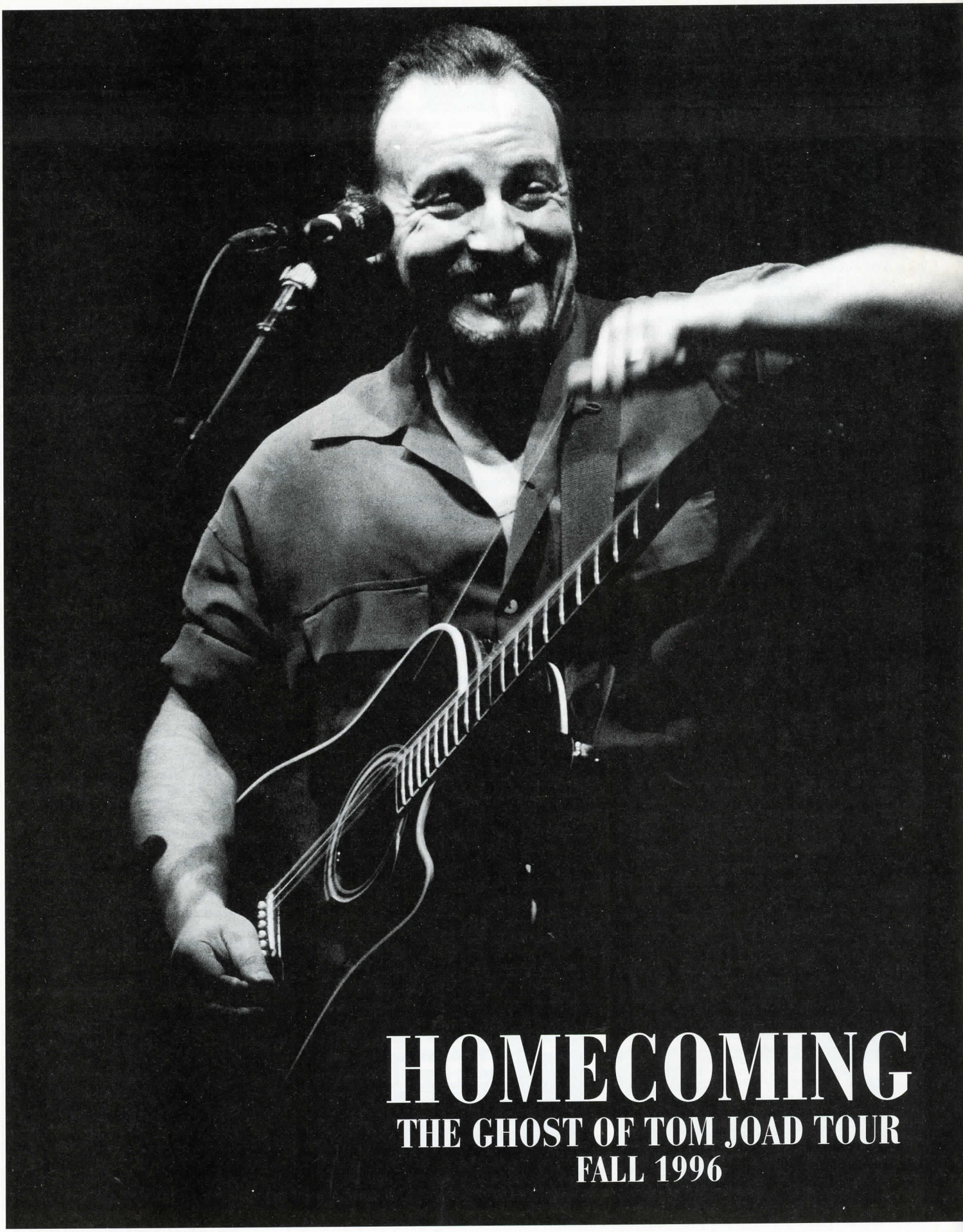
Pete Lambie's Page


Bruce Springsteen
Welcome to Pete Lambie's Bruce Springsteen site
Pete works at Glasgow University in Scotland
Do you have something on
Pete's top wanted list?

Point Blank



Sony



MARK R. SULLIVAN PHOTO

HOMECOMING

THE GHOST OF TOM JOAD TOUR
FALL 1996

THE FAITH TO STAND HIS GROUND: The Tom Joad Tour Finds New Hope

When the *Ghost of Tom Joad* Tour launched last year, Bruce Springsteen originally described it as more of a "theater piece" than a rock show. While that description may have captured the sense of maturity that Bruce was trying to bring to his performance, it also revealed the night's shortcomings. The static nature of a "theater piece," where the audience is passively entertained, was far removed from Springsteen shows of old. That term also implied that songs were being performed as either separate works or as some small part of a much larger single idea. This too was a change from previous tours, where he consistently used distinct three- or four-song sections to create a wide array of emotions in his audience, from despair to laughter to hope. Lost also in this new structure was that sense of positive resolution the audience shared as they streamed out of the concert hall. In 1995, Bruce would finish off the night by shrugging his way through "My Best Was Never Good Enough," wave good-bye, and move on to the next town.

All that has changed. The *Tom Joad* tour has found its heart and soul, and has done so by integrating all the lessons from Springsteen's previous tours with his new style and themes. The humor, the highs and lows, the separate and distinct song arcs are all back. He's found a way to make his old songs and his recent material work together to create new messages that resonate more fully with the audience. And as the last declaration of believing in the Promised Land washes over the hall, there's no doubt that a mature determination and steadfastness can still combat despair.

Maybe the fact that many of Bruce's messages were lost on the *Born in the USA* tour led him to launch the *Joad* tour with this singular focus. The hour and fifty-minute set that debuted in New Jersey was a far cry from the dramatic sprawl of ideas that burst forth in 1984. But the mini-sets he constructed twelve years ago didn't distract from the overall message of the show. As the band moved from the opening bang to the *Nebraska* set to the "Glory Days" tall tales, the audience had the time to focus on each theme and let it sink in before moving on to the next idea. Focusing for two hours on the exact same message doesn't make the audience listen more closely, it makes them numb to the message. That's the difficulty the early shows on the *Tom Joad* tour created.

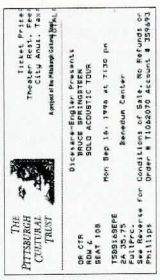
This is a struggle Springsteen has faced before. In 1988, with the *Tunnel of Love* tour, these mini-sets still existed, but they were mostly focused around different facets of relationships, just as the album was. This tighter scope worked because the material was strong and because the ideas were still very distinct.

It didn't work on the 1992-'93 tour. Twice Springsteen tried to tighten the show's focus on the man/woman theme, but the material couldn't sustain it. He had to open up the show to more varied concepts. This culminated in the second European leg, where he added an opening populist acoustic set, expanded the "Born in the USA" arc, and added some cover songs at strategic points. The concert became a much more rewarding (and fun) experience.

To make the *Tom Joad* shows work, Springsteen would have to apply those lessons he relearned in 1993. The first real signs of life occurred on 12/16/95, in Boston, when "Brothers Under the Bridges" began to form a separate segment with "Born in the USA" and when "The Promised Land" was added to the final encore. The shows really began to come together in Europe, where Springsteen lightened up and really spoke to the audience rather than reciting monologues in his theater piece. Who could have imagined "Pilgrim in the Temple of Love" in the show back in November of 1995? With the border suite, the Vietnam duo, and the set of lighter songs, Springsteen had returned to the varied thematic structure of his earlier shows. He created a myriad of emotions, so that each could be felt more strongly.

As the fall tour came back to the States, Springsteen has continued to create a more complete and rewarding show. A fourth arc on relationships has appeared; the theme he had raised only briefly with "Dry Lightning" was often enhanced by "Long Time Coming," "Point Blank," and "Two Hearts." And, with the shows in Freehold and Asbury Park, he's also allowed himself and his audience a feeling of nostalgia he had seemed dead-set against before. Early in the tour he was entirely focused on being new, on creating a mature stage persona separate and distinct from what he was in his younger days. His new willingness this fall to sacrifice songs from the *Tom Joad* record in the set ("Youngstown," "Galveston Bay," "Balboa Park") to make room for these arcs showed a renewed commitment to the audience and the experience, not just his new songs or new self.

Finally, instead of allowing a feeling of despair to dominate the show, Springsteen created a new message of hope. He is once again willing to try and provide some answers, some positive resolution. The man who would spend his life paying for the sins of someone else's past in "Adam Raised a Cain" was determined to see that his children's sins would be their own in "Long Time Coming." The couple who just missed it in "Dry Lightning" came to terms with the challenges of love in "There'll Never Be Any Other For Me But You." And the new arrangement of "The Promised Land" to sum up the night provided a message of hope and determination for all that had gone before. The show didn't end with a shrug, but with a clear sense of purpose—one that would not only move the audience forward, but Springsteen as well. —*Jon Phillips*



9/16/96 BENEDUM CENTER PITTSBURGH, PA

9/16 SET: The Ghost of Tom Joad/Atlantic City/ Straight Time/Highway 29/Darkness on the Edge of Town/ Johnny 99/Nebraska/Sell It/Red Headed Woman/Brothers Under the Bridges/Born in the USA/Dry Lightning/Spare Parts/ Youngstown/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Bobby Jean/This Hard Land/Homestead (with Joe Grushecky)// Galveston Bay/The Promised Land

9/16 NOTES: After an all-summer hiatus, Bruce picked up where he left off, with the set list basically the same as on spring's European leg. First tour appearance of "Homestead"; first U.S. tour appearance of "Atlantic City," "Red Headed Woman," "Bobby Jean," and the new arrangement of "The Promised Land." In the crowd: all the Houserockers.

MORON FACTOR: Several requests for "Thunder Road" (to which Bruce replied, "Let me make this clear: I ain't playing that motherfucker tonight."), and a woman asking if anyone knew the score of the Steeler game.

GARY'S COMMENTS: Bruce joked about the Macarena: "Good news, we've decided to re-release *The Ghost of Tom Joad*. The record company thinks we can make some more bucks. Itís going to have the same songs, same music, same everything, except it's going to be named *The Ghost of Tom Macarena*. Yeah, we'll release a video soon after, with me, those two fellows and some 15-year-old girls in silver hot pants." —*Gary Shiring*

DAVE'S COMMENTS: Bruce has a new look for this leg: his hair is combed back (not slicked back, no ponytail), and he's cut off the bottom part of his beard but still has mustache and hair on lower lip.

The crowd was great—the old saying "you could hear a pin drop" rang true throughout. This also allowed Bruce to sing some verses away from the mic which I felt made some of the songs (especially "Straight Time" and

"Youngstown") more powerful. Though there was less talking between songs than last winter, Bruce seemed to be in very good spirits when he did talk. Even the intros to the *Joad* songs had a lighter side to them, though not taking away from the overall message, like on "Balboa Park": "Sometimes when your friends have kids and they come over—now this is before I had kids—they like to tell you what the kids did: 'Johnny pissed in a bowl." And you go, 'Wow, yeah,' because, you know, it wouldn't be polite to say, 'Who gives a fuck?' But now I have kids, and I know what kind of innocent grace they are born with."

Bruce's best intro was probably when he brought out Grushecky: "Here's a man who's trying to follow in my footsteps. I mean, so much so that I had to shave my beard cause he was starting to look like me. I think we're gonna go on the road as the Smothers Brothers... or the Smith Brothers. Yeah, the Smith Brothers. So here he is, come on out Joe," which led to a great version of "Homestead."

The best was saved for last, though; a reworked "Promised Land" ended a perfect evening. Bruce slowly worked through the words while maintaining a strum and beat on his guitar that made you wonder how he could do all those things at once. This new version brought out the words more and made it seem like a kinda slow march while looking for the promised land. Incredible! —*Dave Bliss*

9/18/96
OAKDALE THEATRE
WALLINGFORD, CT

9/18 SET: Same as 9/16, with two exceptions: the tour premiere of "My Father's House" in place of "Nebraska," and "Streets of Philadelphia" in place of "Homestead."

MORON FACTOR: Someone actually yelled for "Freebird."

PRESS: "SPRINGSTEEN INSTENSE, SURPRISING." Roger Catlin in the *Hartford Courant*: ...Some Springsteen classics adapt better to folkie treatment than others—"This Hard Land" more than "Bobby Jean." But his closing, atmospheric reading of "The Promised Land" made its lyrics stand in sharper relief, aligning its character closer to the searching souls who populate *Joad*.

Springsteen had so completely mesmerized the crowd, he was often able to pull away from the microphone entirely at the end of songs. His naked voice reverberating without amplification had an even more honest punch, just as the entire show rang true even without a band.

JOE'S COMMENTS: Bruce was really "on" and in high spirits... very focused and playing with intensity. He told the *Ghost of Tom Macarena* joke again, so I'm just wondering which show off this leg will be booted under that title. "My Father's House," which was a great surprise, opened with a wailing similar to the end of "Across the Border" and "The Promised Land." —*Joe Lewin*

DAVE'S COMMENTS: After "Sell It" there were a lot of calls for "Santa." Bruce nixed it, but he went into a hilarious "Red Headed Woman." He broke a string on his guitar, it was completely out of tune, he had the wrong harmonica—at first he just cracked up. He got a new harp, still the wrong key... tried another, still wrong... At one point he said, "I've got a broken string, the wrong harmonica—I wish this was some kind of schtick, but it's not. I've got to finish this song!" The crowd took advantage of one of the breaks and started singing "Happy Birthday." Bruce finally shut every one up by saying, "Okay, enough of the love fest."

From here, the stand-up routine stopped. You could tell Bruce felt he was losing the crowd, and he went into a very serious, very good "Brothers Under the Bridges." "Born in the USA" right after was amazing with lots of new guitar work and slide. —*Dave Gaetano*

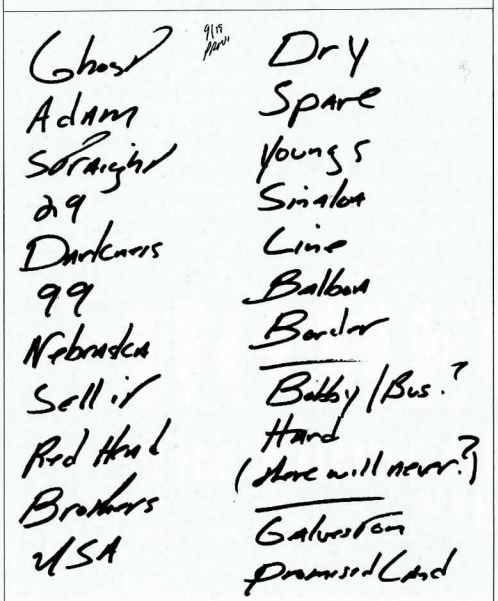
9/19/96
PERFORMING ARTS CENTER
PROVIDENCE, RI

9/19 SET: The Ghost of Tom Joad/Adam Raised a Cain/Straight Time/Highway 29/Darkness/Johnny 99/Nebraska/Sell It /Red Headed Woman/Brothers Under the Bridges/Born in the USA/Dry Lightning/Spare Parts/Point Blank/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Bobby Jean/This Hard Land/There'll Never Be Any Other for Me but You//Galveston Bay/The Promised Land

9/19 NOTES: World premiere of a new song, "There'll Never Be Any Other for Me But You," written for a friend who was about to be married.

MORON FACTOR: The bar remained open during the show—a rare thing on this tour, but it has guaranteed a high moron factor every time and this show was no exception.

PRESS: "SPRINGSTEEN SAVORS HIS BRILLIANT DISGUISES." Ken Capobianco in the *Boston TAB*: The ornate splendor of the Providence Performing Arts Center may seem like an odd place for a Bruce Springsteen concert, but on second thought it actually is a most appropriate venue.



Whether it was in 1976, when he was a jive-talking leader of a band of rock gypsies; 1986 when he was the pumped-up working class hero; or last Thursday in his current role as humanist troubadour, Springsteen has always been highly theatrical. In Providence, he performed stark drama, jocular comedy and wise monologues: an actor of brilliant disguises at the peak of his career....

"SPRINGSTEEN EASES UP A BIT." Steve Morse in the *Boston Globe*: If you hoped Bruce Springsteen might lighten up after last winter's serious, grim-faced shows at Boston's Orpheum Theatre, then you got your wish last night. Springsteen still delved into the stark, John Steinbeck-informed story lines of his working-class *Ghost of Tom Joad* album, but he leavened this better-rounded, more personable show with needed comic relief....

It was all-purposed entertainment that made its underdog points clearly, but was delivered with a welcome, lighter touch that reflected more of Springsteen's true personality, not just his politics.

9/24/96
JAMES MILLER AUDITORIUM
KALAMAZOO, MI

9/24 SET: The Ghost of Tom Joad/Atlantic City/Straight Time/Highway 29/Darkness/Johnny 99/Highway Patrolman/In Michigan/Sell It/Brothers Under the Bridges/Born in the USA/Dry Lightning/Spare Parts/Youngstown/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Bobby Jean/This Hard Land/There'll Never Be Any Other for Me but You//Galveston Bay/The Promised Land

9/24 NOTES: Bruce pulls out the rare "Highway Patrolman," not played since London. The song's mention of Michigan leads Bruce to write another of his lighthearted songs—just ten minutes before tonight's show, as he tells it. The resulting "In Michigan" makes its world premiere. "There'll Never Be Any Other For Me But You" is played for the second time.

TODD'S COMMENTS: At about 5 we saw a van pull up to the door we weren't waiting at—oops! We rushed down in time to see Springtseen on the way in. He stated, "Handshakes only, I have to go do my job." After I shook his hand and wished him happy birthday, I asked, "Any chance of 'Highway Patrolman' tonight?" To which he replied, "Maybe. We'll have to see."

About six songs into the set Bruce said, "A fella asked me for this outside. Usually when that happens I say "yeah" then I don't do it, you see. That's kind of my way of thwarting the fans. Tonight, even though I have some trepidations, this is for you, my friend." And then he went into a great version of "Highway Patrolman."

After that ended, Bruce said: "Well, you kind of messed up my whole thing here. I'll tell you why. I usually have some trepidations about singing that last song. Now, the reason is about

GREG SHAMUS PHOTO

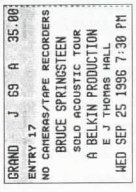
three quarters of the way through up comes the word *Michigan*. Now, no matter what you're singing at that point people cheer. Doesn't matter what the song's about or what kind of mayhem or cruelty is going on. When they hear the name of the state they let out a cheer.

"To be honest with you I was expecting a bigger cheer than that."—[*big cheer*]—"I didn't say I wanted one. I said I was expecting one.

"Because I'm sitting backstage with nothing to do before I come out here. These are the thoughts that are running over in my mind. Jesus, kid wanted to hear 'Highway Patrolman,' but when I sing 'Highway Patrolman' the word *Michigan* is there. And when the word *Michigan* comes up, somebody, I don't know who, is gonna shout either filled with local pride or just because, for some reason, that's the strange thing that people do when they hear the name of their home state.... But then I thought, wait a minute, instead of being worried that *Michigan* is gonna inspire applause, what I should be doing is I should be thinking that's where the money is. The money is in writing songs with people's hometowns. It really doesn't matter what you say in the song at all, as long as the hometown comes up regularly. And so... about ten minutes before I hit the stage I said I'm gonna write one of these suckers right now."

And the song starts, "Well my mother rolled over and died in Michigan/My dog got hit by a truck and I cried in Michigan/I got drunk and puked up my guts in Michigan..."

After the show we hung around to try to see Bruce again. Terry directed us as to where to wait, and after a while Bruce came out and started signing. He saw me and said, "Hey! There's the guy! That came out good, didn't it?" To which I had to reply, "It was great! Thanks!" —*Todd Draper*



9/25/96 E.J. THOMAS HALL AKRON, OH

9/25 SET: Tom Joad (Guthrie)/Atlantic City/Straight Time/Highway 29/Darkness/Murder Inc./Nebraska/Little Things/Red Headed Woman/Shut Out the Light/Born in the USA/Dry Lightning/Reason to Believe/Youngstown/Sinaloa Cowboys/The Line/The New Timer/Across the Border//Does This Bus Stop/This Hard Land/No Surrender//Galveston Bay/The Promised Land

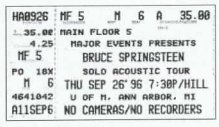
9/25 NOTES: Many surprises, including two tour debuts: Bruce's first-ever performance of Woody Guthrie's "Tom Joad" to open the show, and "Shut Out the Light" taking the place of "Brothers Under the Bridges" to introduce "Born in the USA." Bruce's "The Ghost of Tom Joad" was not played for the first time on the entire tour, and "Brothers" not played for the first time since its debut on 12/16/95. Bruce also brought back quite a few songs for the first time on this leg that hadn't been played in some time, including "Murder Inc.," "Reason to Believe," and most notably "The New Timer," which had not been played since 12/15/95. "The New Timer" took the place of "Balboa Park," which was not played for the first time on this tour. In all, Bruce played ten songs not played the night before in Kalamazoo.

PRESS: "THE BOSS KICKS OFF SHOW WITH STIRRING TRIBUTE TO GUTHRIE." Michael Norman in Cleveland's *Plain Dealer*: ...Springsteen joked about spending the night in Akron's Quaker Square Hilton, a hotel built in the old Quaker Oats grain silos. "I lay there all night thinking, 'Was it the puffed rice? Or the oats? Which one am I in? I have to know.'"

As one of rock's biggest stars, Springsteen could be on the road with a band, rocking the rafters of big stadiums and arenas. That wouldn't necessarily be a bad thing. But it's hard to imagine anything—even a reunion tour with the vaunted E Street Band—being more powerful than the one-man show he put on Wednesday in Akron.

SEAN'S COMMENTS: From start to finish, Bruce threw a lot of curveballs into the set. I was kind of surprised that he performed "Little Things" instead of "Sell It." It was complete with the waitress story—although Bruce was more specific, saying he was visiting his parents in California, had his mom's Cadillac, and got lost in Oakland.

Instead of "Brothers," Bruce really shocked me: "I think this was put out as a b-side, I wrote it after the *Nebraska* record..." and he went into a moving "Shut Out the Light." The line near the end, "dreams of where he's been," was changed to "dreams of Vietnam." One of the many highlights of the night. —*Sean Cronin*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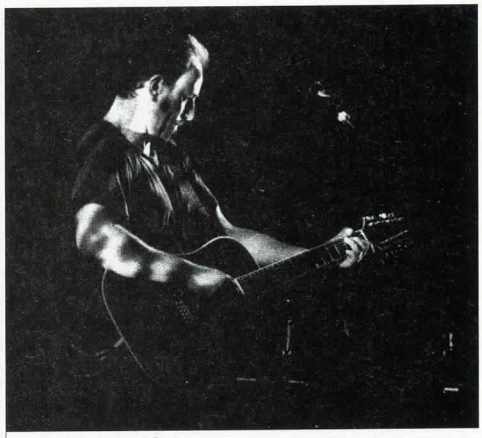
9/26/96 HILL AUDITORIUM ANN ARBOR, MI

9/26 SET: Tom Joad (Guthrie)/Atlantic City/Straight Time/Highway 29/Darkness/Murder Inc./Johnny 99/Nebraska/The Wish/Red Headed Woman/Shut Out the Light/Born in the USA/Dry Lightning/Reason to Believe/Point Blank/Sinaloa Cowboys/The Line/Plane Wreck at Los Gatos (Deportees)/Across the Border//Does This Bus Stop/This Hard Land/No Surrender//Galveston Bay/The Promised Land//In Michigan

9/26 NOTES: Springsteen adds Woody Guthrie's "Deportees," which he had not played in over 15 years (since Los Angeles, 8/27/81). A surprise third encore brought the second performance of "In Michigan"; according to Bruce, this will be the last appearance ever of that song.

SAL'S COMMENTS: The border set was highlighted by "Deportees"; Bruce said he was trying out new songs for the Woody Guthrie Tribute next Sunday. His second performance ever of the song was simply stunning, as good or better than the '81 version. After the usual encores and a big big applause from the Michigan audience, he took his guitar again for the recently penned tune "In Michigan," a very funny song that got the audience on their feet. Although it looked like a spontaneus moment, "In Michigan" was written on Bruce's handwritten set list as an extra encore. —*Salvador Trepat*

DAVID'S COMMENTS: I knew we were in for good things when Bruce opened with a killer version of Woodie Guthrie's "Tom Joad."

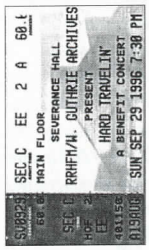


ANN ARBOR, 9/26

But I knew we were in for magic when, at the conclusion of a scorching "Johnny 99," Bruce gave a gleeful hoot, pumped his fist, and did a celebratory dance on stage. From then on it was one sublime performance after another.

"This Hard Land" was given a more wistful, reflective reading than in earlier shows; I think this better suits the song. But the highlight of the show for me was "Plane Wreck at Los Gatos (Deportees)." And not just because Bruce has only played it once before. He played it this time with an intensity and sense of outrage that you could literally feel coming off the stage. I was pinned in my seat—I don't even think I clapped at the end. Incredible. This one should stay in the set, particularly when Bruce gets back to California. Lest we forget, the man is not only a tremendous songwriter but also a tremendous interpreter. —*David Kieltyka*

TROY'S COMMENTS: If the Akron show was special, then Ann Arbor can only be described as out-of-this-world. Simply put, I have never been part of a more passionate audience. Bruce seemed to feed off of the crowd's response, oddly coupled with dead silence during the songs, and treated us to one gem after another. Even [Dave] Marsh commented after the show how Bruce always seems to give the Michigan audiences a little more because they are so great. I can honestly say this was the greatest Bruce show I have ever seen or heard. —*Troy Deckebah*



9/29/96 SEVERANCE HALL CLEVELAND, OH

9/29 SET: Tom Joad (Guthrie)/Blowin' Down the Road (with Joe Ely)/Oklahoma Hills (with Arlo Guthire and Ely)/Car Car/Plane Wreck at Los Gatos (Deportees)/Across the Border

9/29 NOTES: A special performance for the Woody Guthrie Tribute, part of the Rock and Roll Hall of Fame and Museum's "Hard Travelin': The Life and Legacy of Woody Guthrie." Other performers: Billy Bragg, Ramblin' Jack Elliot, Ani DiFranco, Arlo Guthrie, Dave Pirner, Indigo Girls, and Pete Seeger, hosted by Tim Robbins. In addition to his own set, Springsteen later joined the other artists onstage for several songs, including "Rambling Round Your City" during Arlo Guthrie's set;

"Hobo's Lullaby" backing Pete Seeger; and with everyone on "This Land is Your Land," led by Arlo Guthrie, to close the show.

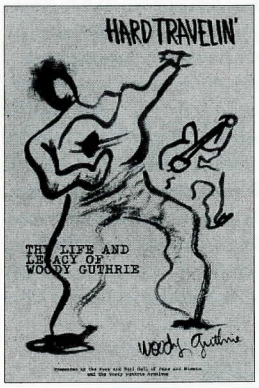
PRESS: "FOLK MUSICIAN'S CLASSICS GIVEN NEW LIFE FROM TODAY'S ARTISTS." Michael Norman in the *Plain Dealer:* Generations of talented American singers and songwriters paid tribute to American folk hero Woody Guthrie last night in a magnificent and heartwarming three-hour concert.

This was not your typical tribute show, with the disciples playing lovingly faithful versions of the master's standards. Instead, Springsteen [...et al.] blended their own music with Guthrie's classics, giving the show a crackling air of contemporary relevance.

CHRIS'S COMMENTS: "Tom Joad" was great, but not as good as Ann Arbor. "Blowin' Down the Road," with Bruce's "favorite Texan" Joe Ely, was quite good. "Oklahoma Hills" had Arlo on the first verse, Bruce on the second, and Ely on the third; to my knowledge, this was the first time Bruce has ever sung with Arlo. "Car Car" is a funny little children's song from the Woody Guthrie songbook.

"Plane Wreck at Los Gatos (Deportees)" was prefaced by Bruce saying that as long ago as the '30s, people have been blaming immigrants for their problems, even though immigration has been encouraged by employers and corporations, and even though immigrants are not the cause of everyone else's problems.

"Across the Border" was dedicated to Arlo, Pete Seeger and others whom he said had helped to keep Woody's spirit alive. While he played this one, Severance Hall was so quiet you could've heard a pin drop. Very beautiful.



A great evening, without any low points except for the unusually noisy crowd during most of the show—with the exception of "Across the Border," which apparently stunned everyone into silence. —*Chris Papaleonardos*

10/1/96
BRADEN AUDITORIUM
NORMAL, IL

10/1 SET: Tom Joad (Guthrie)/Atlantic City/Straight Time/Highway 29/Darkness/Johnny 99/Nebraska/The Wish/Red Headed Woman/Brothers Under the Bridges/Born in the USA/Dry Lightning/Spare Parts/Point Blank/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Does This Bus Stop/This Hard Land/No Surrender//Galveston Bay/ The Promised Land

MORON FACTOR: Quite high. Started beforehand with constant Brooocing and continued during the show with song requests (like for "Jersey Girl") and many leaving their seats

PRESS: "'THE BOSS' ENTHRALLS BRADEN." Matt Miller in the *Daily Vidette:* "I'm feeling pretty normal tonight," Bruce Springsteen joked to a full-capacity crowd.... "I'm in a normal place with a bunch of normal people.... It feels good to be normal."

Springsteen, who over the years has built a legend describing the plight of the common, everyday, "normal" person, proceeded to indulge his audience with an extraordinary show in a not-so-normal fashion... a very personal and intimate performance featuring simply Springsteen, along with his guitar and harmonica. Springsteen was gregarious and very talkative throughout, using the intimate setting to discuss a number of topics such as growing older, becoming a father and his inspiration for becoming a musician.

"When I was a kid, I used to sit and listen to the radio," Springsteen told the crowd. "And it sounded like there was a party going on and I was missing it. So I decided to go out looking for the party."

As legend has it, he "bought a guitar and learned how to make it talk." Tuesday night he spoke volumes with his six strings. From start to finish, Springsteen played with incredible passion, conviction and intensity....

RICH'S COMMENTS: Bruce joked at the beginning of the show that "If this is Normal, I'd hate to be in Crazy." He donated proceeds to the Peoria Food Bank and met with them after the show. —*Rich Bowden*

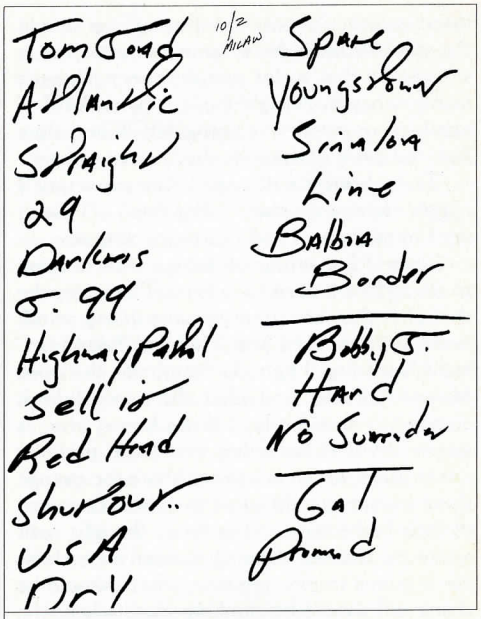
KAREN'S COMMENTS: I was reviewing the show for the local paper and this is something I couldn't print: Bruce must have just seen Patti because his intro to "Red Headed Woman" was classic. I will never forget it as long as I live because I am red-headed and Bruce said, "This is a song about cunnilingus," and then licked his harmonica. I couldn't believe it, it was driving me crazy! Then Bruce said, "It's harder than it looks, you have to have a lot of discipline." At this point I am dying. Then he said, "Are there two volunteers from the audience?"—the crowd roared with enthusiasm—"Are there any red-heads in the audience?" I was waving my hand hoping he would see me because I was in the 16th row center staring right at him! Then Bruce said, "Prove it." How fun he is! —*Karen Strawn*

10/2/96
RIVERSIDE THEATRE
MILWAUKEE, WI

10/2 SET: Tom Joad (Guthrie)/Atlantic City/Straight Time/Highway 29/Darkness/Johnny 99/Highway Patrolman/Sell It/Red Headed Woman/Brothers Under the Bridges/Born in the USA/Dry Lightning/Spare Parts/Point Blank/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Bobby Jean/This Hard Land/No Surrender//Galveston Bay/The Promised Land

AT BRADLEY CENTER: Pink Cadillac (with Melissa Etheridge)

10/2 NOTES: This show took place exactly 21 years to the day since the infamous "Bomb Scare Show" in 1975—and in the very same city. As soon as the show was over, Bruce was "loose" enough to dash over to Bradley Center to join Melissa Etheridge onstage.



MORON FACTOR: Pretty high, with somebody yelling over and over for "Wild Billy's Circus Story."

PRESS: "ETHERIDGE HAS VOICE, LOOK OF '90s." Nick Carter in the *Journal Sentinel:* ...You could tell something was up when the encore came, with security and roadies becoming noticeably more tense. And sure enough, soon after The Boss arrived, strolling out fresh from his encore and joining his fellow roots-rocker for a take on "Pink Cadillac."

The pair traded verses before sharing the title chorus and turning the middle into a bit of lusty banter. They cracked themselves up before the rap really took off, and then harmonized on the last chorus. Springsteen then waved goodbye—and sent the crowd into the stratosphere.

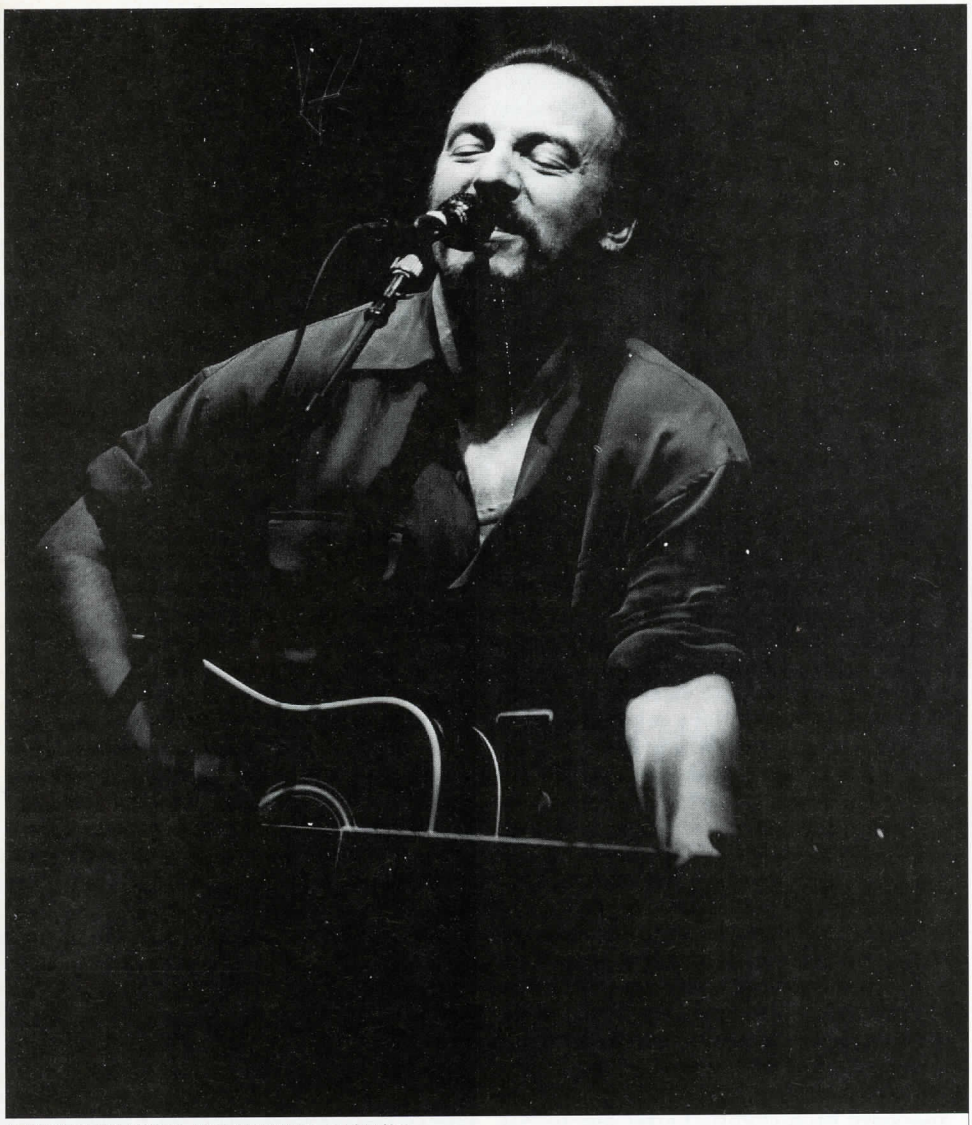
BILL'S COMMENTS: Bruce posed the question, "What kind of *idiot* would schedule a concert on the same night he received a bomb threat 21 years ago?" or words to that effect. Members of Etheridge's family were actually at Bruce's concert at the Riverside. They were noticeably absent from their seats soon after Bruce wrapped things up. —*Bill King II*

10/3/96
NORTHROP AUDITORIUM
MINNEAPOLIS, MN

10/3 SET: Tom Joad (Guthrie)/Atlantic City/Straight Time/Highway 29/Darkness/Johnny 99/Nebraska/Sell It/Red Headed Woman/Shut Out the Light/Born in the USA/Dry Lightning/Reason to Believe/Youngstown/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Bobby Jean/This Hard Land/There'll Never Be Any Other for Me but You//Galveston Bay/The Promised Land

MORON FACTOR: Low; still, shouts from the audience included, "What do you think about the election?" and "We still miss Clarence!"

PRESS: "OLDER AND BETTER." Jim Walsh in the *St. Paul Pioneer Press:* ...The theme of the



MARK R. SULLIVAN PHOTO

BRING IT ON HOME: ASBURY PARK, 11/24/96

evening was isolation, be it from the bombardment of TV or the lives of loners and so-called losers that populate America. During "Nebraska," a single beam of light bathed the singer, and, for the first time I can remember, Springsteen looked very alone. And very lonely.

Which was appropriate, for these were parables about reinvention, starting over and self-salvation, not community....

In the end, Thursday's concert was as spiritually nourishing and unsettling as Springsteen's early shows were liberating and exhilarating. That feeling of wanting to go out and change the world or chase your dreams was replaced by a higher sense of purpose, and a desire to change things on a smaller scale. To some, that might sound sad, like the words of a dreamer giving up.

But if that's the case, then I must have missed the last words the 47-year-old troubadour sang. "Mister, I ain't a boy/ No, I'm a man/ And I believe in the promised land."

"REBORN IN THE USA." Steve Perry in *City Pages*: ...In contrast to the show he played in Normal, Illinois, a couple of nights before, when Springsteen seemed to be feeling his way through the early part of the set, he hit the stage with a furious intensity and never let up. Now that's just the sort of thing people say about Springtseen all the time, and usually with cause, but this was different from any of the 20 or so other times I've seen him. I can imagine more theatrical performances, or ones in which the song selection might please you or me more according to our prejudices, but I can't imagine Bruce Springsteen or anyone else being more thoroughly engaged in each moment, more committed to the integrity of every syllable, every beat, every breath, than he was that night....

RICK'S COMMENTS: The audience was really in stitches during Bruce's introduction to "Red Headed Woman." He introduced it as a song about cunnilingus and questioned whether he was pronouncing the word correctly and that it was a hard word to say. But, he said, if you can say "Minneapolis" you can say "cunnilingus," and if you can say it you can do it. He then dedicated the song to Prince, who knows how to do cunnilingus. —*Rick Schuchard*

JAY'S COMMENTS: "Shut Out the Light" was performed midway through the set. Bruce said someone had requested it the night before in Milwaukee but he didn't do it then. When Springsteen wondered if the fan had made the journey to the Minneapolis show, someone in the crowd yelled out, "I'm here!" —*Jay Snyder*

10/15/96
ABRAVANEL HALL
SALT LAKE CITY, UT

10/15 SET: Same as 10/3, except with "Brothers" instead of "Shut Out the Light" and "Spare Parts" instead of "Reason."

CRAIG'S COMMENTS: The crowd was wonderful—much applause after songs, absolutely no yelling during songs. Bruce said this was the second time he had been to Salt Lake City—the last time was 20 years ago, when he stopped on one of his cross-country trips to buy a used car which he then drove to Reno and Arizona. This was, I believe, the first time he has played in Utah. Before "Red Headed Woman," he said a friend had warned him not to say "cunnilingus" in Salt Lake City because he'd get arrested. In "The Promised Land," the Utah reference drew the expected crowd response. —*Craig Hemmens*

JOSH'S COMMENTS: World record for most uses of the "C" word. Bruce was fighting a cold during the show, and continued to fight it the entire week. —*Josh Jacobson*

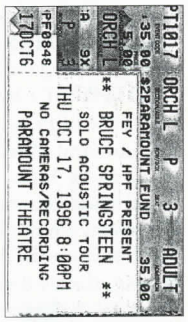
10/16-17/96
PARAMOUNT THEATRE
DENVER, CO

10/16 NOTES: Same set as 10/15 with a new song, "Long Time Coming," in place of "Spare Parts."

PRESS: "FANS GOT A DIFFERENT GLIMPSE OF SPRINGSTEEN." G. Brown in the *Denver Post*: ...He debuted "Long Time Coming," a song about "making it". He returned for several encores and closed with "Promised Land," leaving the crowd wanting more.

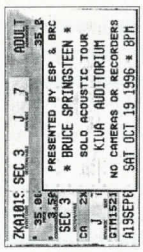
Yes, Springsteen lives in a celebrity bubble these days, but there's no doubting he cares about the luckless individuals who live in this country, and he's documenting the harshness and injustice he sees with grace.

The concert was Springsteen at his best, carrying his message of hope.



10/17 SET: The Ghost of Tom Joad/Adam Raised a Cain/Straight Time/ Highway 29/Darkness/ Johnny 99/Highway Patrolman/The Wish/Red Headed Woman/Shut Out the Light/Born in the USA/Dry Lightning/Long Time Coming/Point Blank/ Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Bobby Jean/This Hard Land/No Surrender//Galveston Bay/The Promised Land

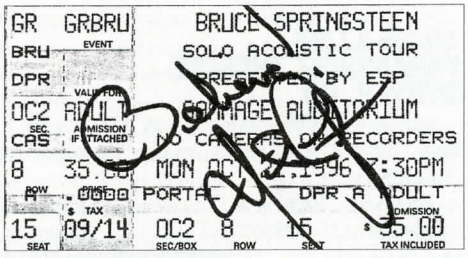
10/17 SET NOTES: Soundcheck included "Murder Incorporated." Many changes in the set from the previous evening, making for a wonderful experience for anyone lucky enough to catch both shows (a particularly difficult feat in Denver, where there were more hoops to jump through than usual for tickets).



10/19/96
KIVA AUDITORIUM
ALBUQUERQUE, NM

10/19 SET: The Ghost of Tom Joad/Atlantic City/Straight Time/Highway 29/Darkness/Johnny 99/Highway Patrolman/Sell It/Red Headed Woman/Brothers Under the Bridges/Born in the USA/Dry Lightning/Long Time Coming/Youngstown/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Bobby Jean/This Hard Land/There'll Never Be Any Other for Me but You//Galveston Bay/The Promised Land

LARRY'S COMMENTS: Bruce was in a great mood. His introductory stories were lengthy and sparkled with humor. Although the acoustics of the auditorium are not the best, his guitar work was in great form, and his voice clear and strong. The crowd was well-behaved; the only unusual incident occurred when an older gentleman walked up onstage during the intro to "Sinaloa Cowboys" and offered Bruce a bottle of water. Bruce was at first slightly taken aback, then told him no thanks, he had his own. *—Larry Nair*



SIGNED BY NILS LOFGREN

10/21/96
GAMMAGE AUDITORIUM
TEMPE, AZ

10/21 SET: Tom Joad (Guthrie)/Atlantic City/Straight Time/Highway 29/Darkness/Johnny 99/Nebraska/Sell It/Red Headed Woman/Brothers Under the Bridges/Born in the USA/Dry Lightning/Long Time Coming/Youngstown/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Bobby Jean/This Hard Land/No Surrender (with NL)//Galveston Bay/The Promised Land

10/21 NOTES: Nils Lofgren joined Bruce onstage during the encore for "No Surrender."

CATHY'S COMMENTS: The show started with a lot of people shouting, cheering, Bruceing, etc. and I thought the moron factor was going to be high. It probably didn't help that Bruce made comments about being back at the Gammage which "I have memories of destroying in my youth." However, once Bruce started singing, things quieted down and the audience was perfect. There were no liquor sales and I'm sure that helped.

The surprise of the evening came during the first encore. Bruce asked "a friend" to join him and Nils was brought out on stage. He added beautiful harmony to "No Surrender," and it was sung more up-tempo than tapes I've heard from other shows.

A lot of children were in the audience and at the end of the show when Bruce was shaking hands at the front of the stage, a father came down with a child on his shoulders. Bruce reached out across several people and made sure that child got his handshake. It was a great moment. *—Cathy Cohen*

10/22/96
CIVIC THEATRE
SAN DIEGO, CA

10/22 SET: Same as 10/21, with "Highway Patrolman" instead of "Nebraska" and "Point Blank" instead of "Youngstown."

PRESS: "A SEAMLESS VISION OF THE WORLD TODAY." Mark Brown in the *Orange County Register:* ...While the *Ghost of Tom Joad* album seems stilted, the new songs—"Sell It," "Long Time Coming," and the affecting "Brothers Under the Bridges"—are not. He'd be wise to record and release one of these concerts, it's a seamless and well-thought-out vision of the world today, as good as any living musician is probably able to give.

GEORGE'S COMMENTS: This show was taped for future video/broadcast use, so the sound and lighting were amazing. Bruce was obviously still fighting off a cold and coughed a dozen times throughout the evening, but it didn't hamper his singing one bit.

During his intro to "Sell It," Bruce talked of having insomnia on tour and flipping through TV channels before Patti told him to "get an Enya tape. But that didn't work. You can't understand what the hell she's saying."

San Diego obviously held a special place in his heart, particularly with the border and Balboa Park within close proximity. "Balboa" was prefaced with a talk about the children's charity in the lobby, and he made a dedication in Spanish. *—George Paul*

TIM'S COMMENTS: The Tempe show may have been slightly better due to Nils showing up, but I did feel that "Born in the USA" and "Long Time Coming" were much better in San Diego. "Born in the USA" had more of the actual melody, and he seemed much more at ease during "Long Time Coming." He even had the leg up like his solos on the '92-93 tour, which seems to happen when he's really into it. "Highway Patrolman" was dedicated to a fan "about five towns ago."

"This Hard Land" was preceded by a very political speech denouncing Proposition 209, which would effectively end affirmative action in California. This was met with scattered boos. I think the rest of the crowd was taken aback somewhat by the speech and didn't know how to react to it. Perhaps because of this, the song sounded flat to me. *—Tim Clark*

PETER'S COMMENTS: Neither I nor my wife Karen heard any booing of any sort during the Prop 209 speech; in fact the speech got a sound round of applause at the end. This is a rare occasion for Bruce to come right out with a political statement and to say how he's voting. I think him calling Dole and Wilson both cynics was just too kind of him. Proposition 209 is a big one for California and Bruce knows it is wrong and will set California back if it passes. *—Peter Brockenbrow*

10/23/96
SAROYAN THEATRE
FRESNO, CA

10/23 SET: Tom Joad (Guthrie)/Adam Raised a Cain/Straight Time/Highway 29/Darkness/Johnny 99/Mansion on the Hill/The Wish/Red Headed Woman/Brothers Under the Bridges/Born in the USA/Dry Lightning/Long Time Coming/Point Blank/Sinaloa Cowboys/The Line/The New Timer/Across the Border//Bobby Jean/This Hard Land/Plane Wreck at Los Gatos (Deportees)//Galveston Bay/The Promised Land

HAL'S COMMENTS: A fabulous show, one obviously tailored for the Central Valley. Had a more intense feel than San Diego, particularly with the inclusion of "The Wish" and "Deportees" which I had never heard before and was stunning. Clearly the crowd had no idea what to expect. I heard one shocked fan who was learning for the first time that Bruce wasn't with the band. The crowd was very loud at first, and it is a testament to how good the show was that they really settled down. I have to say it was the worst-behaved crowd I've seen on the tour, though it was a far better situation than I would have expected after the shrieks through the opening song. *—Hal Schwartz*

HARRY BLAISURE PHOTO

10/25/96
ARLINGTON THEATRE
SANTA BARBARA, CA

10/25 SET: Tom Joad (Guthrie)/Atlantic City/Straight Time/Highway 29/Darkness/Johnny 99/Highway Patrolman/Pilgrim in the Temple of Love/Red Headed Woman/Brothers Under the Bridges/Born in the USA/Dry Lightning/Long Time Coming/Point Blank/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Bobby Jean/This Hard Land (with DF)/There'll Never Be Any Other for Me but You (with DF)//Galveston Bay/The Promised Land

10/25 NOTES: Surprise guest Danny Federici joined Bruce during the encore to provide accordion on "This Hard Land" and "There Will Never Be Any Other For Me But You." In the crowd: Sean Penn (who got to hear one of his favorites, "Highway Patrolman").

PHIL'S COMMENTS: Personally, I feel this was the best show I've seen on this tour. The ambience was fantastic. The small and intimate theatre's decor simulated an outdoor Mexican villa courtyard. On the sides were simulated buildings with the side balconies looking like they were balconies in a villa overlooking a

MIKE OH PHOTOS

center courtyard. The ceiling was painted to look like the open sky at night, complete with stars. After the first song, Springsteen asked, "Are we inside or outside?" The atmosphere really helped with the quiet numbers and was especially appropriate for songs like "Across the Border," "Sinaloa Cowboys" and "Balboa Park" —*Phil Stanley*

10/26/96
SAN JOSE EVENT CENTER
JOHN STEINBECK BENEFIT
SAN JOSE, CA

10/26 SET: The Ghost of Tom Joad/Adam Raised a Cain/Straight Time/Highway 29/Darkness/Johnny 99/Mansion on the Hill/The Wish/Red Headed Woman/Shut Out the Light/Born in the USA/Brothers Under the Bridges/Dry Lightning/Long Time Coming/Youngstown/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Bobby Jean/This Hard Land/No Surrender//Galveston Bay/The Promised Land

10/26 NOTES: An all-day seminar with SJSU faculty called "In the Souls of the People: Steinbeck and Springsteen" led into this benefit for the John Steinbeck Research Center. Bruce broke out a copy of *The Grapes of Wrath* to actually read a few of his favorite passages before "Across the Border." The show itself didn't otherwise seem especially tailored to the benefit, but the setlist had the first and only inclusion so far of all three of the Vietnam songs, "Shut Out the Light," "Born in the USA," and "Brothers Under the Bridges." In the crowd: Bruce's mother and Elaine Steinbeck. After the show, at a reception for Friends of the John Steinbeck Research Center, Elaine Steinbeck presented Springsteen with a signed, first-edition copy of *The Grapes of Wrath*.

PRESS: "MESSAGE OUTWEIGHS MUSIC." William Friar in the *Oakland Tribune*: ...Most of the nearly two dozen songs he played were ballads, a standout being "Straight Time".... Most powerful of all was a set-closing "Across the Border."... The problem with some of Springsteen's other ballads is that in their simplicity they start blending together. Echoes of the same melodies crop up again and again, and the affecting stories tend to take precedence over the songs themselves. Many numbers found Springsteen strumming a handful of basic chords that had to carry the weight of long, elaborate stories. Springsteen's messages can sometimes be too sincere for his own good....

PHIL'S COMMENTS: A good performance, but the show was somewhat thwarted by the venue and the crowd. This was a much bigger venue than the theatres normally played on this tour, and the crowd was noisy and restless, with many people getting up from their seats throughout the show. "The Wish" was dedicated to his mother, who was in the crowd, and when that song was followed by "Red Headed Woman," Bruce cracked about the Freudian implications of segueing between the two songs. —*Phil Stanley*

THE BOSS AND THE REVEREND JOIN FORCES AGAINST PROPOSITION 209.

10/27/96
WESTWOOD FEDERAL BUILDING
LOS ANGELES, CA

10/27 SET: The Promised Land/No Surrender

10/27 NOTES: Springsteen performed at the "Save the Dream" Anti-Proposition 209 Rally, joining Jesse Jackson, Dolores Huerta, Ani DiFranco and others to speak out against the Affirmative Action Initiative.

PRESS: "BOSS SPEAKS AGAINST PROP. 209." The Associated Press: The Boss is singing the praises of affirmative action.

"Let's stand together in defense of that promised land... Vote no on Prop. 209," Bruce Springsteen told a rally Sunday in opposition to the California ballot measure that would outlaw many affirmative action programs.

He then launched into his tune, "The Promised Land."

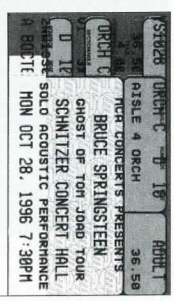
CATHY'S COMMENTS: There were only about 1500 in attendance (according to police estimates) and Bruce appeared at the very end. Jesse Jackson introduced Bruce with multiple references to "Born in the USA" (add Jackson to the long list of people who will just never get it). Bruce came out on the stage with Patti, but she stayed back with the other VIPs.

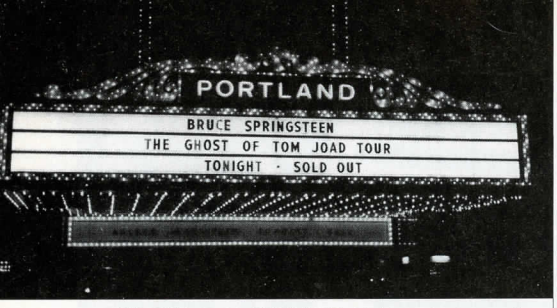
Bruce read a prepared statement that was similar to what he'd done at recent concerts. He used the term "promised land" a couple times; it was only natural that the song he selected for his performance was "The Promised Land." It was a more traditional rendition than the "new" version. Much of the crowd joined in on the verses.

Bruce then said, "Vote NO on proposition 209," unplugged from the sound system and backed away from the mic. People were screaming for more and Jackson joined in asking for "BUSA." After having Jesse practically begging him and encouraging the crowd to do so as well, Bruce started fumbling around for equipment (Kevin had left with the guitar) and to get connected to sound again. He did "No Surrender" for an encore. Jesse had this strange look on his face when the song started (no, it's not "BUSA," Jesse), but when the chorus started and the crowd was all singing "No retreat, no surrender," I think he decided it fit. By the third chorus, Jesse was singing along and having a great time. —*Cathy Cohen*

10/28/96
SCHNITZER AUDITORIUM
PORTLAND, OR

10/28 SET: The Ghost of Tom Joad/Atlantic City/Straight Time/Highway 29/Darkness/Johnny 99/Mansion on the Hill/Sell It/Red Headed Woman/Brothers Under the Bridges/Born in the USA/Dry Lightning/Long Time Coming/Point Blank/Sinaloa Cowboys/The Line/Balboa Park/Across the Border// Bobby Jean/This Hard Land/There'll Never Be Any Other for Me but You//Galveston Bay/The Promised Land

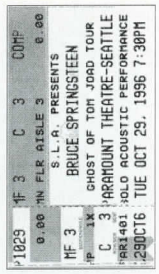




ANDY'S COMMENTS: Folks who saw the Berkeley shows said they were so depressing that a lot of people left crying. I guess that's why we got Santa and Prince Charles the Tampon. I really didn't like those songs much, though I can see that Bruce was trying to lighten things up. These days I think it would be better to send the folks home crying with something to think about rather than muddying the show with the "funny" songs. What made *Darkness* great was that Bruce created an image of a world that all the songs revolved in. Likewise with *Tom Joad:* the borderline, the towns consisting of a bar, motel, store and gas station; bleak, stark, real. That's why the *Darkness* songs could mix so well, they came from a similar world of folks trying to survive, to understand. —*Andy Reid*

DAN'S COMMENTS: I hadn't seen Bruce since the *Tunnel* tour in '88 and had forgotten how captivating he is in concert. I was entranced from the first notes of "Joad," got chills from "Atlantic City" and "Straight Time," was enthralled by the astonishing reworkings of "Darkness," "Born," and "Promised Land." In other words, I felt like a deflowered Bruce virgin all over again. The only low point was the inclusion of "Point Blank," which just didn't translate well in this stripped down version, instead of "Youngstown," but that was the least of my worries. And apparently the least of the Boss's as well; he was in an extrememly giddy mood, giggling like a schoolgirl constantly at his own between song patter. An unlikely mood for the relatively somber show, but he seemed to be having fun. —*Dan Johnson*

10/29/96
PARAMOUNT THEATRE
SEATTLE, WA



10/29 SET: The Ghost of Tom Joad/Adam Raised a Cain/Straight Time/Highway 29/Darkness/Johnny 99/Highway Patrolman/Pilgrim in the Temple of Love/Red Headed Woman/Brothers Under the Bridges/Born in the USA/Dry Lightning/Long Time Coming/Point Blank/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Does This Bus Stop/This Hard Land/There'll Never Be Any Other for Me but You//Blinded By the Light/Galveston Bay/The Promised Land

10/29 NOTES: A rare three-song encore with the addition of "Blinded by the Light," played "for the hard-core fans." This was the first show on the tour so far to include both "Blinded" and "Does This Bus Stop."

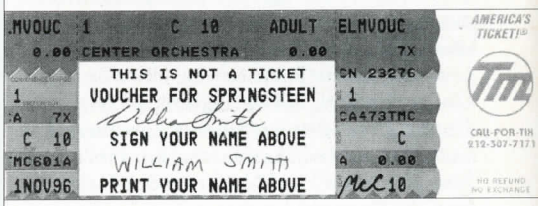
PRESS: "HE WEARS IT WELL." Tom Phalen in the *Seattle Times:* ...As somber as it was, the 2 1/2-hour show flew by. Not that every number Springsteen performed was a dirge. "Pilgrim in the Temple of Love" and "Red Headed Woman" were bawdy and funny, as were many of Springsteen's introductions. Throughout, both his guitar and harmonica playing were strong, assured, and varied, from bristling rock rhythms to delicate finger picking. He played hard enough to blow a string on "Blinded By the Light" and hypnotically drummed rather than strummed out the chords to "The Promised Land," the evening's dramatic climax.

In the end, Springsteen's hard times seemed behind him. "Sometimes you find out what makes you feel alive is killing you," he said, introducing "Straight Time." "Sometimes the old answers run out and you have to find out how to be new."

ANDY'S COMMENTS: I didn't know the raps in advacne, so Portland was fantastic. In Seattle I came to the realization that the spontaneity of the old days has given way to a script. Yes, in the old days the raps weren't always that different, but they never matched word for word. —*Andy Reid*

DAN'S COMMENTS: Bruce was in a decidedly more reserved mood this night than he was in Portland, but that just meant less chatting and more playing. Highlights of this show were definitely "Highway Patrolman," "Johnny 99," and the amazing encores with their inclusion of the two *Greetings* tracks. The double-whammy encore put the perfect icing on a wonderful swing through the Northwest. —*Dan Johnson*

HARRY BLAISURE PHOTO



11/8/96
ST. ROSE OF LIMA
FREEHOLD, NJ

11/8 SOUNDCHECK: Working on the Highway/Independence Day (3x)/Tougher Than the Rest/Local Hero (with PS and ST)/Mansion on the Hill/When You're Alone/Thunder Road/Racing in the Street/Souls of the Departed/The River

11/8 SET: The River (with ST)/Adam Raised a Cain /Straight Time/Highway 29/Darkness/Johnny 99/Mansion on the Hill (with ST and PS)/The Wish/Red Headed Woman/Two Hearts (with ST and PS)/When You're Alone (with PS)/Open All Night/Used Cars/Born in the USA/The Ghost of Tom Joad/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Growin' Up/This Hard Land (dedicated to Tex and Marion Vinyard)/My Hometown (with ST)//Racing in the Street (with ST)/The Promised Land (dedicated to his friend Matt)/In Freehold

11/8 NOTES: Playing at his old grammar school for a crowd made up mostly of Freehold residents, Bruce was backed on quite a few songs by Patti Scialfa on vocals and Soozie Tyrell on violin. A total of eight tour debuts (nine if we count "In Freehold," and we probably should): "The River," "Two Hearts," "When You're Alone," "Open All Night," "Used Cars," "Growin' Up," "My Hometown," and "Racing in the Street." Proceeds went to benefit the St. Rose of Lima Hispanic Community Center. In the audience: Castiles co-leader George Theiss, Max Weinberg, Marian Vinyard (wife of the late Tex Vinyard, manager of the Castiles).

PRESS: "CONCERT IN FREEHOLD WAS BRUCE'S DREAM." Mark Rosman in the *News Transcript:* ...Springsteen told the *News Transcript* in an exclusive interview that a Freehold show is something he has wanted to do for a long time.

"I travel around the country a lot, and I do a lot for organizations all over," Springsteen said. "I wanted to do something for my two home-

"FOR THE HARD-CORE FANS": SEATTLE, 10/29/96.

CURT DOUGHTY PHOTO

TONIGHT ONLY: IN HIS HOMETOWN

It sounded like a rumor. Word was spreading fast around Freehold in mid-October that Bruce Springsteen was going to play a show at his old school, St. Rose of Lima, where he graduated from the eighth grade in 1963. Officials at the school and parish at St. Rose would not give any information, nor would they deny such an event was being planned. Clearly flooded with calls, an answering machine at the church rectory told callers "We have no information regarding the Elvis Presley concert."

Finally, on the weekend of Nov. 3 and 4, the church confirmed all the speculation in its weekend bulletin. As long as it could be proven you were a Freehold Borough resident, you could buy a $30 ticket that Sunday at 3 p.m. at the school. There would be a limit of two tickets per person, and proceeds would help the church refurbish a parish center to be used for Hispanic programs. The building is on the site of the old Freehold YMCA Canteen, where the Castiles, one of Bruce's earliest bands, once played.

BRUCE SPRINGSTEEN
SOLO ACOUSTIC TOUR
ST. ROSE OF LIMA GYMNASIUM
FRIDAY, NOVEMBER 8
8:00 P.M.

DOORS OPEN AT 7:00 P.M.

FOR BENEFIT OF
ST. ROSE OF LIMA
HISPANIC COMMUNITY CENTER

GENERAL SALE OF TICKETS
SUNDAY, NOVEMBER 3
ST. ROSE OF LIMA GYMNASIUM
3:00 P.M.

REQUIREMENTS TO GET A TICKET:
1. MUST BE A RESIDENT OF FREEHOLD BOROUGH
2. MUST HAVE LEGAL I.D.
TICKETS ARE $30.00 PER PERSON

ON THE NIGHT OF THE TOUR, PLEASE WALK FROM
YOUR HOME RATHER THAN DRIVE, IF POSSIBLE

THE CHURCH BULLETIN.

By 8 a.m. Sunday, a line was already forming, though it never grew beyond about 500 people. Officials said 400 pairs were sold, and several dozen late-comers were left in the cold. Local police were strict on I.D., and many residents of surrounding towns were turned away. Many of the other tickets were distributed by the church and people close to Bruce, while 320 cocktail party and show tickets were sold for $150 to people around town by a local business owner.

The night of the show, as the group filed into the gymnasium's metal fold-out chairs, one thing was clear—this was not a normal Bruce crowd. Ages in the audience of families seemed to range from 3 to 70. And though there was a mild buzz in the air, the only signs a concert was happening this night were the walls of speakers on either side of the stage and the string of colored lights above.

At 8:20 p.m., the gym went dark. Quickly, a dim spotlight hit the stage and Bruce stood there, acoustic guitar in hand, harmonica strapped around the neck. Without blowing into the harp, and with some reworked strumming, the night had begun.

"I come from down in the valley, where, mister, when you're young, they bring you up to do, like your daddy done." Even though Freehold isn't in a valley and Bruce's father was not a rock star, the lyric was the first sign that this night was going to be about Bruce's roots. And in opening the show with "The River," the Boss confirmed any speculation that this performance would be filled with surprises—not the least of which was the fact that Soozie Tyrell was sitting in on violin.

As the song ended, the place erupted in an excited, "Welcome home" type of applause. "Good evening," he said, smiling. "I wouldn't have believed it myself if I wasn't standing here—right under the cross." Bruce then told the crowd of a conversation he'd had earlier in the week. "I told my friend Steve I was playing my old Catholic school Friday night. Steve said, 'Revenge, hah?' I said, 'No. Well, maybe just a little bit.'" It was the first of several lengthy chats with the audience. Throughout, stories of growing up just outside the school intermingled with stories centered on the themes more familiar to the current tour.

"This is a night of sin and redemption," Springsteen told the audience. "I'll handle the sin and Father McCarron's gonna handle the redemption."

The second song of the night, "Adam Raised a Cain," continued that religious theme. And when Bruce sang lines like, "All of the old faces, ask you why you're back," one couldn't help but wonder if this song had new meaning to the writer himself on this rendition. Later, resonance was added to Springsteen's memories as a kid in a working-class family just up the street when he played songs like "Used Cars": "Up the block I can hear my little sister in the front seat blowin' that horn."

Just prior to the dark, haunting version of "Born in the USA," which was dedicated to Bruce's Aunt Edie, he remembered asking his mother about the crosses at Elks Point on Main Street, honoring the town's war dead.

Before "The Wish," Bruce recalled his trips uptown to his mother's office, and recounted the smells of the perfumes on the other ladies in the office, and the walk home, past a barber shop and a music store.

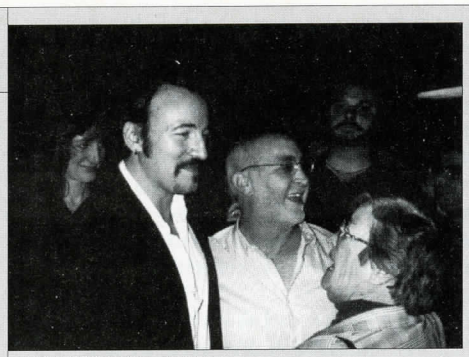
Of course, Springsteen took the opportunity to turn the audience on to material from *The Ghost of Tom Joad*. Though most of the crowd seemed lost on much of Bruce's latest album, they were attentive, as Bruce offered in-depth stories before almost each of the new songs. After finishing "Straight Time" early in the night, he announced the next tune as one "about insight—which only comes after you've fucked up very badly. It's called 'Highway 29.'" The audience was amused as Bruce first apologized to Father McCarron for his language before playing the song.

Bruce shocked the clergy with a discussion on the patience and craft involved in oral sex, before playing "Red Headed Woman," and followed with the surprising tour debuts of "Two Hearts," and "When You're Alone," with Patti Scialfa adding back-up vocals.

Bruce remembered one of his former teachers, Sister Charles Marie, as being "very lovely, very compassionate" and someone who "taught me a lot about kindness." While he didn't want to mention "the other seven," he dedicated "The Ghost of Tom Joad" to her.

MARK R. SULLIVAN PHOTO

THE SPECIAL GUESTS, TYRELL AND SCIALFA.



JOHN SCHLICHER PHOTO

THE COCKTAIL PARTY.

An old, familiar story from the *Born in the USA* tour was brought back to life, tailored for the local crowd (or maybe this was the true version?) before he surprised everyone with "Open All Night." Instead of being pulled over on the New Jersey Turnpike, Bruce was, according to the story, just west of Freehold in Englishtown, where a toothless, redneck cop gets him. Cop: "Hey are you that rock 'n' roll singer?" Bruce: "Yeah, yeah, that's me, that's me." Cop: "I got some of your records at home." Bruce: "Yeah?" Cop: "Yeah. Son, you're in a lot of trouble." The car gets impounded, Bruce finds a little doughnut shop, with the lovely, little waitress. But before breaking into the tune, Bruce remembered seeing the cop who pulled him over, just about a year ago inside Perkins Pancake House. "What am I supposed to say? 'Good to see ya? How's the family?'"

As the performance went on, it became clear that Bruce was handling both the sin and the redemption this night. Sin has always been a force in rock 'n' roll, and it was on this night in Bruce's language, and in many of the songs and stories he told—all right under a giant cross.

But it was the redemption that the Freehold native was really targeting on his return home. It was a chance for the entertainer to do what it is he does best with his family and old friends—people like now Freehold Mayor Michael Wilson, teenage friend and bandmate George Theiss, his former teacher, and Marian Vinyard, who along with her late husband, Tex, gave Bruce's high school band, the Castiles, a place to hang out and learn how to play rock 'n' roll.

During the encores, he played "Growin' Up," "This Hard Land," and "My Hometown" for those friends, with a touching dedication of "This Hard Land" to the Vinyards. But it was "Racing In the Street," played for the first time in years, that reminded the audience of the young Springsteen who left Freehold with songs of highway imagery and dreams of a better place. Following "The Promised Land," Bruce had one more thing he needed to get off his chest.

"I'm only gonna play this song once in my life, and it's gonna be right now," he said.

"In Freehold," was a humorous, chronological tale from when he "was born in a house on Randolph Street, here in Freehold," on up through the present, as Bruce "can still find a free beer and I'll never go hungry, here in Freehold." The song was the perfect way to end the evening, and it caught many by surprise. Bruce covered everything—girls at Freehold High School, his first kiss, the old YMCA Canteen venue, the mayor's thinning hair, and perhaps most importantly, his first band. "Tex, rest in peace. You gave us a hand. George and me started a band." "In Freehold" was Bruce's gift to the people of his hometown. —*Brian Donahue*

towns—Freehold and Asbury Park. I've wanted to do this for a while.

"My Aunt Dora (Kirby) came over and told me what's been happening (in town). Part of what I've been singing about is the Hispanic situation and immigration...."

Springsteen reflected for a minute before commenting on a reporter's open-ended statement that the borough's Hispanic residents seem to be searching for acceptance in the fabric of the town.

"We just had an election where people used issues like immigration divisively," he said. "But inclusiveness, that's where this country got its power and beauty, with a mix of all cultures. You could come here, you could find acceptance, promise, possibility. That's what my music is about."...

. "A SMOOCH WITH GREATNESS." The Associated Press: When Bruce Springsteen sang about his first kiss during a recent benefit concert in Freehold, his hometown, he called out "Maria Espinosa, where are you tonight?"

Maria Espinosa Ayala was not in the St. Rose of Lima School auditorium Friday night when The Boss wondered aloud about the 15-year-old girl he kissed more than 30 years ago.

Mrs. Espinosa Ayala, a 48-year-old wife, mother of four grown children and grandmother of four, told the *Asbury Park Press* she's the one.

"I can't believe he remembers my name. I was flattered when I found out," she told the newspaper.... Mrs. Espinosa Ayala said she never told anyone about the kiss with the boy she remembers as a hippie and a loner. "My parents were so strict. I wasn't allowed to have a boyfriend so I couldn't let anyone know what happened," she said.

When Springsteen became famous, she said she didn't tell anyone about the kiss because she thought no one would believe her.

Her memories of the kiss are hazy. She said it happened during a dance at the former YMCA in downtown Freehold. Springsteen asked her to dance, and soon thereafter, the two locked lips.

"It must have lasted about a minute," she said. "It was good. I dreamed about it afterward."

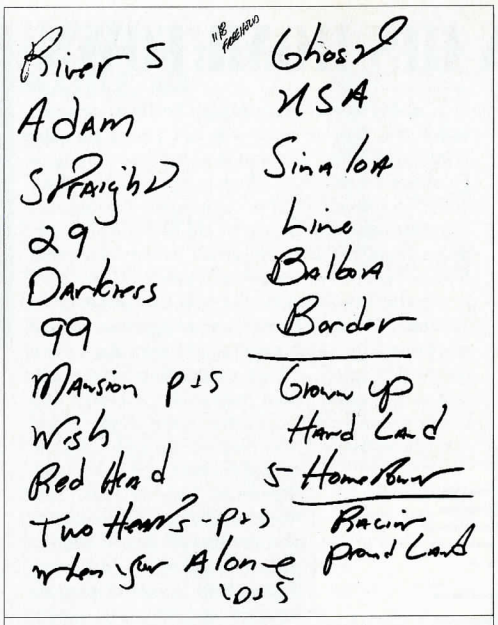
Mrs. Espinosa Ayala said she and her family moved to Freehold in 1958, the second Puerto Rican family to settle in the borough.

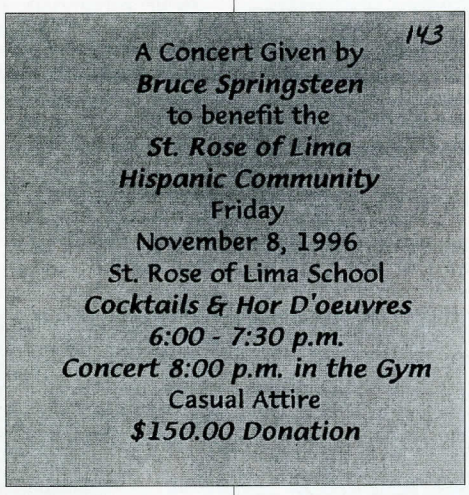
She said she met Springsteen when they both were students at Freehold High School.

"He was the only guy with a leather jacket and long hair back then, but he was kind and nice, and I thought he was cute. And he was not prejudiced," she said....

BILLY'S COMMENTS: We were among the fortunate few who were invited to Bruce's cocktail party/concert at St. Rose. The party began at 6:00, with food and open bar until 7:30. Bruce and Patti came into the room near the end, and Bruce spoke briefly to the gathering of about 200. He thanked everyone for coming to the show and for our contributions, and said "I'll see you upstairs (the gym) in a little while." The gym was crowded and hot, with stage lighting hanging from a basketball hoop. Bruce took the stage to a standing ovation. There were very few audience members who had seen a *Tom Joad* show, so Bruce knew he had to pull out some "oldies." He did.

Throughout the show he made many references to local landmarks, friends and family. The crowd was responsive when he played a song they knew, or mentioned something or someone they recognized. But during the *Tom Joad* songs, many were talkative and loud (the open bar fueled many in our section), and many used the "Border" portion for a cigarette break. The crowd especially loved "In Freehold," where he detailed his youth in their hometown. One line linked his Catholic education with his masturbation, and stated, "I still get off a good one once in a while, and dedicate it to Freehold." An unforgettable evening in "Bruce History." —*Billy Smith*





COURTESY OF BILLY SMITH

Saint Rose of Lima

11/12/96 SHEA'S PERFORMING ARTS CENTER BUFFALO, NY

11/12 SET: The Ghost of Tom Joad/Atlantic City/Straight Time/Highway 29/Darkness/Johnny 99/Highway Patrolman/Sell It/Red Headed Woman/Brothers Under the Bridges/Born in the USA/Dry Lightning/Long Time Coming/Point Blank/Sinaloa Cowboys/The Line/Balboa Park/The Wish/Across the Border//Bobby Jean/This Hard Land/There'll Never Be Any Other for Me but You//Galveston Bay/The Promised Land

SEAN'S COMMENTS: The Buffalo show was pretty standard fare. After Freehold, lots of fans were expecting the same thing. No dice. I think Bruce made a huge mistake by not playing "Youngstown." He should play that *every* night—after all, he's pushing *Journey to Nowhere* in the lobby—but in Buffalo especially. It is a town devastated by the failure of the steel industry. Bethlehem Steel and Republic Steel were giants in the industry who employed thousands of Buffalo residents including my father, who was left with a "thanks for 25 years but we no longer need your services...." I just feel Bruce missed a huge opportunity by not playing "Youngstown." —*Sean Cronin*

11/13/96 LANDMARK THEATRE SYRACUSE, NY

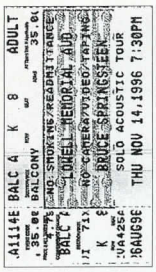
11/13 SET: The River/Adam Raised a Cain/Straight Time/Highway 29/Darkness/Johnny 99/The Hitter/Pilgrim in the Temple of Love/Red Headed Woman/Two Hearts/Brothers Under the Bridges/Born in the USA/Dry Lightning/The Ghost of Tom Joad/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Bobby Jean/This Hard Land/There'll Never Be Any Other for Me but You//Galveston Bay/The Promised Land

11/13 NOTES: World premiere of "The Hitter"; the song's only performance to date.

PRESS: "SPRINGSTEEN'S SOLO SHOW MIXES FOLK, SMARMY JOKES." Jeff Spevak in the Rochester *Times-Union*: Bruce Springsteen tried on Woody Guthrie's shoes Wednesday night at Syracuse's incredibly plush Landmark Theatre. It made for an evening that felt like a ride across America on Abraham Lincoln's funeral train.

With George Carlin as your conductor....

SEAN'S COMMENTS: Bruce opened up with "The River" and dedicated "Two Hearts" to Patti, but the highlight was a song Bruce had never played before. When the crowd cheered Bruce said, "How do you know it's not a shitty one?" He asked if anyone saw the fight the other night: "Old Mike went down!" He then played "The Hitter," the absolute best thing he's written in a while. Unlike all those hokey songs he's premiered on this tour, "The Hitter" was magnificent with great lyrics. It told the tale of a boxer from Louisiana, fighting his way up to the title, eventually taking a dive (fix) and then fighting in the street. The song was very Dylan-esque, a long, rambling, beautifully detailed song. —*Sean Cronin*



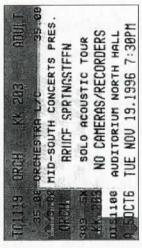
11/14/96
LOWELL MEMORIAL AUDITORIUM
LOWELL, MA

11/14 SET: Same as 11/13, with "Highway Patrolman" instead of "The Hitter" and "Streets of Philly" instead of "Galveston Bay."

11/14 NOTES: The first "regular" show on the entire tour to leave out "Galveston Bay." The song was written on the set list, and then crossed out in favor of "Streets," which was dedicated during the show to the night's charity, the AIDS Brigade. "Atlantic City" and "The Wish" were also on the set list but replaced during the show with "Adam" and "Pilgrim."

PETE'S COMMENTS: "Two Hearts" was spectacular in this acoustic format. "Brothers" had a longer introduction, a story about Bruce riding through his hometown as a kid and seeing the white crosses for the men and women who died in our wars. "Born in the USA" had a drawn-out intro and the ending went back into the guitar chorus rather than the thumping against the guitar.

"The Ghost of Tom Joad" fits well in this part of the set and would even if the show opened with Woody's "Tom Joad." The song was finger-picked and seemed a tinge faster than when it opened shows. —*Peter T. Church*



11/19/96
ELLIS AUDITORIUM NORTH HALL
MEMPHIS, TN

11/19 SET: The River/ Atlantic City/Straight Time/Highway 29/Darkness/Johnny 99/Highway Patrolman/I'm Turning Into Elvis/Red Headed Woman/Two Hearts/Brothers Under the Bridges/Born in the USA/Dry Lightning/The Ghost of Tom Joad/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Bobby Jean/This Hard Land/There'll Never Be Any Other for Me but You//Galveston Bay/The Promised Land

11/19 NOTES: The tour premier of "I'm Turning Into Elvis," previously played in full at the 4/12/95 Rainforest Benefit and in part at the 4/5/95 Sony Studios performance. In the audience: Steve Earle.

SUSAN'S COMMENTS: This was the last public function at Ellis Auditorium, which is slated for demolition in the spring of 1997. Bruce played a hilarious send-up of Elvis, saying "I've only played this once before, and I'm only playing it tonight because I'm in the home of the King." The song was "I'm Turning Into Elvis (And There's Nothing I Can Do)." He started the song in the wrong key, stopped and said, "See, I told you I had only played this once before!" Everyone was rolling in the aisles by the end. He introduced the song by saying he had been to Graceland—been to it, been over the wall, but never been in it!—and told the story of his 1976 experience trying to meet Elvis. He mentioned Elvis often and the influence the King had on him. —*Susan Blair*

11/20/96
PALACE THEATRE
LOUISVILLE, KY

11/20 SET: The Ghost of Tom Joad/Atlantic City/Straight Time/Highway 29/Darkness/Johnny 99/Mansion on the Hill/Sell It/Red Headed Woman/Two Hearts/Shut Out the Light/Born in the USA/Dry Lightning/Point Blank/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Bobby Jean/This Hard Land/There'll Never Be Any Other For Me But You//Streets of Philadelphia/The Promised Land

JOSH'S COMMENTS: A bizarre Chinese/Roman-style theatre, which Bruce commented on early in the show. You know the audience is less than familiar with the new material when they start giggling at the "my hand slipped up her skirt" line. —*Josh Jacobson*

11/21/96
MURAT THEATRE
INDIANAPOLIS, IN

11/21 SET: The Ghost of Tom Joad/Atlantic City/Straight Time/Highway 29/Darkness/Johnny 99/Mansion on the Hill/Pilgrim in the Temple of Love/Red Headed Woman/Two Hearts/Brothers Under the Bridges/Born in the USA/Dry Lightning/Long Time Coming/Sinaloa Cowboys/The Line/Balboa Park/Across the Border//Working On the Highway/Bobby Jean/This Hard Land//Galveston Bay/The Promised Land

11/21 NOTES: The tour debut of "Working on the Highway," which Bruce had sound-checked in Freehold but not played.

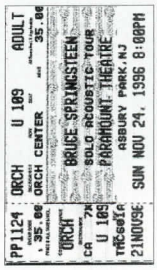
PRESS: "SPRINGSTEEN GIVES JOAD SONGS NEW TENSION AND ATMOSPHERE." Marc D. Allan in the *Indianapolis Star*: As Woody Allen once observed, the world is divided into the horrible and the miserable. The horrible are the terminally ill and hideously deformed; the miserable is everyone else. "So be glad," he said, "that you're miserable."

That line came to mind many times Thursday night at the Murat Theatre when Bruce Springsteen sang about people doing what they have to to survive....

To his everlasting credit, Springsteen didn't turn the night into a liberal guilt-fest. He simply sang honestly and directly about people left behind or pushed over the edge.

It could have been a bleak night, but for several reasons, it never felt that way....

JOSH'S COMMENTS: Another long wait for only average tickets at the drop. "Working" was less than spectacular, but was a nice change from "Bobby Jean." Bruce told a story before "Pilgrim" about two strippers once joining him onstage in Indy—said they were Clarence's friends. —*Josh Jacobson*



11/24-26/96
PARAMOUNT THEATRE
ASBURY PARK, NJ

11/24 SET: Blinded By the Light/Does This Bus Stop/Growin' Up/Atlantic City/Independence Day/Straight Time/Darkness/Johnny 99/Mansion on the Hill (with ST and PS)/Wild Billy's Circus Story (with DF and ST)/Red Headed Woman/Two Hearts (with ST and PS)/When You're Alone (with ST and PS)/Shut Out the Light (with DF, ST and PS)/Born in the USA/The Ghost of Tom Joad/Sinaloa Cowboys/The Line/Racing in the Street (with ST)/Across the Border//Working on the Highway/This Hard Land (with DF)/Rosalita (with DF and ST)//Sandy (with DF)/The Promised Land

11/24 NOTES: "Greetings from Asbury Park!" That was how Springsteen started this amazing show, the first of three nights on the boardwalk (the Paramount Theatre is part of

KEN LESNIK PHOTO

SO THAT'S WHY THE CALL HIM "MAD DOG"! ASBURY PARK, 11/25/96.

SPIRITS IN THE NIGHT: ASBURY PARK, 11/25/96

Convention Hall). The three shows, added at the last minute to Springsteen's tour itinerary, go to benefit three causes: the Boys and Girls Clubs of Monmouth County, the Women's Center of Monmouth County, and the Asbury Park Fire Department. Quite a shaken-up set list—the first three songs speak volumes and set the tone for this entire stand—with numerous rarities and four tour premieres: "Independence Day," "Wild Billy's Circus Story," "Rosalita," and "Sandy." Bruce added one more to his "guest list" from Freehold: in addition to Patti Scialfa on vocals and Soozie Tyrell on violin, joining Bruce onstage was Danny Federici on accordion. Scalpers were asking as high as $3000 a ticket. In the audience: filmmaker Ken Burns.

PRESS: "GREAT THINGS FROM ASBURY PARK." David Hinckley in the *New York Daily News:* You often see it with great ballplayers. In the first quarter of the game, they're good. By the third quarter, when they're warmed up and have all their confidence, they *own* the court.

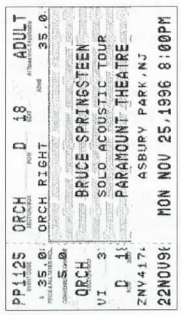
Sunday at the Paramount in Asbury Park, 23 years after his last concert there and a year into his solo acoustic *Ghost of Tom Joad* tour, Bruce Springsteen *owned* the stage....

Like the legendary and oft-lamented "old Bruce," he had the crowd gasping even before he pulled out the biggest Jersey treat of all: "Rosalita," with wife Patti Scialfa, Soozie Tyrell on violin and Danny Federici on organ.

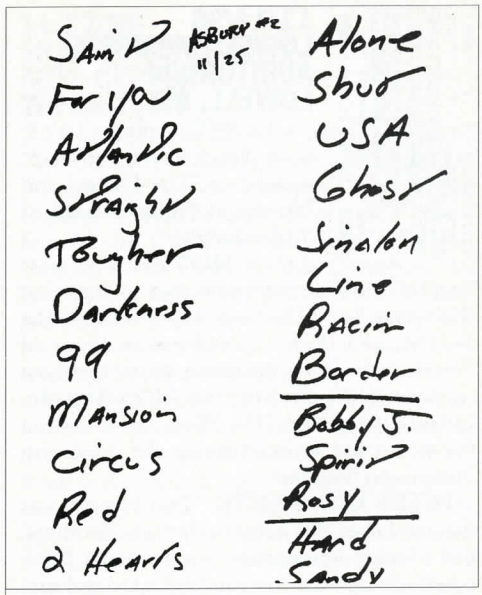
The Springsteen who a year ago was feeling his way into full acoustic shows now seems as confident with guitar, harmonica, a few synth enhancements and an occasional accompanist as he used to feel with a band.

The triple-header benefit that began Sunday and finishes tonight is not a typical *Tom Joad* show in one sense: Springsteen has packed it with tunes from his own Shore days that are by turn rocking, poignant and quite lovely....

To a degree, these songs tilt the show's balance, taking some focus away from the *Tom Joad* songs.... But Bruce isn't letting them get lost. He just knows his show well enough now to give the people what they want in the same package with what they need.



11/25 SET: It's Hard to Be a Saint in the City/For You (with DF)/Atlantic City/Highway 29/Tougher Than the Rest (with ST and PS)/Darkness/Johnny 99/I Wanna Marry You/Wild Billy's Circus Story (with DF and ST)/Red Headed Woman/Two Hearts (with ST and PS)/ When You're Alone (with ST and PS)/ Shut Out the Light (with DF, ST and PS)/Born in the USA/The Ghost of Tom Joad/Sinaloa Cowboys/The Line/Racing in the Street (with ST)/Across the Border//Spirit in the Night (with VL, DF, ST, and PS)/Rosalita (with VL, DF and ST)//This Hard Land (with DF)/Sandy (with DF)



KEN LESNIK PHOTO

11/25 NOTES: Joining Bruce were all three guests from 11/24 plus Vini "Mad Dog" Lopez. All were present for the soundcheck, which included "All That Heaven Will Allow." in addition to many of the songs he would play that night. The show itself held five more tour premieres: "Saint in the City," "For You," "Tougher Than the Rest," "I Wanna Marry You," and "Spirit in the Night."

SALVADOR'S COMMENTS: Surprisingly, there was no "Promised Land" at the end of the show. It was two songs shorter than 11/24 but still an awesome show. I think the violin and accordion really add a special beauty to these songs; I wish he would have brought Danny and Soozie on tour right from the beginning. He can still amend that—and even add a piano! After the surprising beginning with "Saint in the City," he did a great version of "For You" (which had been rehearsed extensively during the soundcheck). Other highlights included a beautiful "Tougher Than the Rest" and a nice, but incomplete, version of "I Wanna Marry You" ("a street corner song"). He introduced Danny as "the greatest accordion player in rock 'n' roll." "Shut Out the Light" was especially touching tonight, with some nice violin and accordion solos before the last verse. Bruce dedicated the song to the vets in the hall. —*Salvador Trepat*

THE WILDEST THINGS WE'D EVER SEEN: BRUCE AND STEVE TOGETHER AGAIN. ASBURY PARK, 11/26/96.

KEN LESNIK PHOTO

11/26 SET: For You (with DF)/It's Hard to Be a Saint in the City/Atlantic City/Straight Time/Tougher Than the Rest (with ST and PS)/Darkness/Johnny 99/All That Heaven Will Allow (with ST and RB)/ Wild Billy's Circus Story (with DF and ST)/Red Headed Woman/Two Hearts (with ST and PS)/ When You're Alone (with ST and PS)/Shut Out the Light (with DF, ST and PS)/Born in the USA/The Ghost of Tom Joad/Sinaloa Cowboys/The Line/Racing in the Street (with ST)/

KEN LESNIK PHOTO

EVERYBODY FORM A LINE: ASBURY PARK, 11/26/96. L TO R.: TYRELL, SCIALFA, LOPEZ, GALLAGHER, VAN ZANDT, SPRINGSTEEN, BLACKWELL, AND FEDERICI.

Across the Border//I Don't Want to Go Home (with LS, RB, DF, ST and PS)/Spirit in the Night (with all above plus VL and BDG)/Rosalita (with all except BDG)//This Hard Land (with DF)/Sandy (with everyone)

11/26 NOTES: The guest list maxed out tonight with three *additional* surprise guests—there were moments during the encores when as many as eight people were onstage at once, with Big Danny Gallagher, Richard Blackwell (who played percussion on Bruce's second record) and Little Steven. For the first time in decades, the original line-up of Steel Mill had reunited! Little Steven was present for soundcheck, and in addition to songs performed that night the soundcheck included "It's Been a Long Time." Two more tour premieres at this show: "All That Heaven Will Allow" and "I Don't Want to Go Home"

PRESS: "SPRINGSTEEN'S LIFE, MUSIC INEXTRICABLY ENTWINED." Kelly-Jane Cotter in the *Asbury Park Press:* ...In a more-than-hour-long interview with the *Press* after his concert Monday, Springsteen said his latest performances were a deliberate effort to take the themes of that album and bring them, literally, home.

"When I started this tour, I said to myself, 'Sometime on this tour, I've gotta play Freehold and I've gotta play Asbury Park,'" he said. "Hey, after *Born in the USA* I had become 'an American' and I felt like I was typical, not unusual. But I was also so connected to New Jersey.

"What I wanted to do was like what Elvis did. He took on the whole thing at some point, the whole country, but he also remained in Memphis. He was always Memphis. That's who I admired, that's what I wanted to do, be about the whole country, but be about New Jersey, too. That's a story I'd like to tell if I can."...

On his year-long solo acoustic tour, Springsteen has left behind major highways and imposing arenas in favor of theaters. Many of these theaters are old, like the Paramount, these old theaters are in the center of towns and small cities in similar or worse economic condition than Asbury Park.

Springsteen said Asbury Park could be on its way back up, given the renovations to the Paramount and Convention Hall and the city's continuing music scene.

"Asbury Park is a little unusual," he said. "It has some things that are in common with other areas I've seen, but it's on the seashore, which makes it different. That coastal part of town, (revitalization's) gonna happen. There's no way that all that expensive real estate won't be put to use someday. So that's a built-in possibility Asbury Park has that other cities don't." [The complete interview text can be found at <http://www.app.com/ alive/bruce/intervue .htm>.]

JOE'S COMMENTS: The first show of the Asbury stand I've seen, and my jaw was dropping after almost every song. The crowd was a little more boisterous than I would have liked, but still a fantastic show.

The encores were outstanding. You knew something was up after "Across the Border" when they cleared the stage, took away Bruce's harmonicas and everything. The group just rocked out (as much as an acoustic band can rock). On "I Don't Want to Go Home" Bruce did the first verse and chorus before Steve made his first appearance of the night, to a standing ovation, and sang the next verse. Before "Spirit," Bruce told how he was thrown out of an apartment in Asbury Park and lived on the floor at Big Danny Gallagher's pad, where he wrote most of the first album. During that song I was dying trying to figure out the last time Bruce, Danny, Vini, Steve, and Big Danny Gallagher shared the same stage. It was like the early 1970s all over again! On "Rosalita," I think everyone in the band was having more fun playing it than the crowd was dancing to it. "This Hard Land" sounded great with Danny's accordion, and "Sandy" was a magnificent way to end the show. —*Joe Lewin*

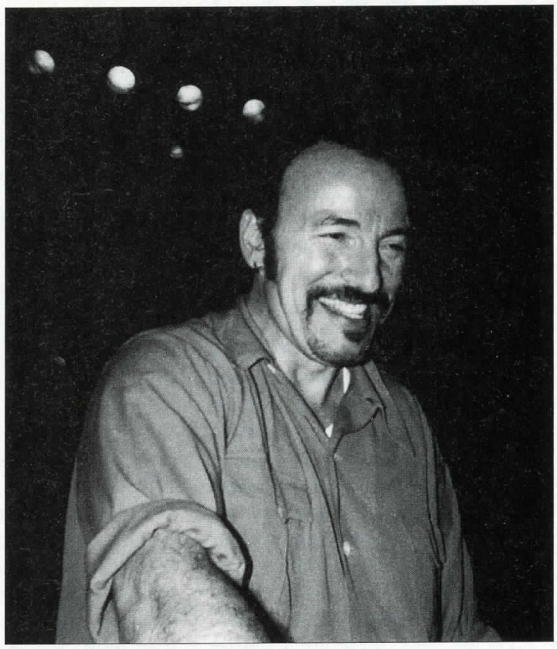
Tour report compiled by Christopher Phillips. Tour coverage will continue in *Backstreets* #55 with more U.S. dates as well as dates in Japan and Australia. E-mail your comments on upcoming shows to: iamtomjoad@aol.com. We also welcome comments, reviews, press, ticket stubs, etc. by mail or by fax (206-728-8827). Many thanks to everyone who's kept us posted on the tour so far—the help we receive from readers is essential!

Special thanks this time to: Peter Abraham, Doug Baker, John Bakuhn Jr., Todd Battaglia, Susan Blair, Harry Blaisure, Dave Bliss, Tony Boardman, Mike Bournazian, Rich Bowden, Scott Bradley, Peter Brockenbrow, David Castle-Magda, Maria Castronova, Peter T. Church, Tim Clark, Andrew Cogdell, Cathy Cohen, Marc J. Cohen, Sean Cronin, Bill Curtis, Troy Deckebach, Maryellen D'Entremont, Tom DeWolf, Matthew Ditchey, Todd Draper, Chuck Earling, Dave Gaetano, Sergio Gambone, Ray Gehring, Ginny Gelczis, Steven Gelobter, Dave Graham, Gregg Getchius, Bob Hill, Randy Houser, Linda Iorio, Bill Irwin, Steve Liloia, Josh Jacobson, Kevin Jessop, Brad Kaplus, Dan Kasprzak, Alex Keklak, Bill King II, Joe Kunecki, John Kwak, Ken Lesnik, Joe Lewin, Greg Liestman, John Mantineo, Phil Martin, Kirk Marley, Bill McCarthy, Kevin McClave, Lynn Mikulsky, Kenny Mitchell, Edward Muro, Bill Muszynski, Larry Nair, Scott Noble, Fred Norris, Mike Oh, Mark Oldknow, Dave O'Leary, Gary Olson, Lauren Onkey, Carmen Palogruto, George Paul, Tony Petrosino, Mark Petruzzi, Michael and Deanna Pfeifer, Jonathan Pont, Steve Polluch, Brian Price, Jim Ragsdale, Bernie Ranellone, Andy Reid, Robert Rizzuti, Harry Rosensteel, Deb Rusnak, John Schlicher, Rick Schuchard, Ted Sedler, Gary Shiring, Chris Simpson, Billy Smith, Jay Snyder, George B. Sofranko Jr., Sheila Spaeth, Michele Stadnik, Chuck Standiford, Phil Stanley, Arthur Stoumbelis, Karen Strawn, Mark Stricherz, Denise Sullivan, Jeff Takeuchi, Salvador Trepat, Cathy Vocke, Melissa Warner, John Wooding, plus all the other fans who sent a clipping, faxed a review, gave us an update or otherwise helped us out.

	SEPTEMBER						OCTOBER													
	Pittsburgh	*Wallingford*	*Providence*	*Kalamazoo*	*Akron*	*Ann Arbor*	*Normal*	*Milwaukee*	*Minneapolis*	*Salt Lake City*	*Denver*	*Denver*	*Albuquerque*	*Tempe*	*San Diego*	*Fresno*	*Santa Barbara*	*San Jose*	*Portland*	*Seattle*
	16 PA	**18 CT**	**19 RI**	**24 MI**	**25 OH**	**26 MI**	**1 IL**	**2 WI**	**3 MN**	**15 UT**	**16 CO**	**17 CO**	**19 NM**	**21 AZ**	**22 CA**	**23 CA**	**25 CA**	**26 CA**	**28 OR**	**29 WA**
GHOST OF TOM JOAD	1	1	1	1								1	1					1	1	1
TOM JOAD (WOODY GUTHRIE)					1	1	1	1	1	1	1			1	1	1	1			
THE RIVER																				
FOR YOU																				
SAINT IN THE CITY																				
ATLANTIC CITY	2	2		2	2	2	2	2	2	2	2		2	2	2		2		2	
ADAM RAISED A CAIN			2									2				2		2		2
INDEPENDENCE DAY																				
STRAIGHT TIME	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
HIGHWAY 29	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
TOUGHER THAN THE REST																				
DARKNESS	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
MURDER INC.					6	6														
JOHNNY 99	6	6	6	6		7	6	6	6	6	6	6	6	6	6	6	6	6	6	6
NEBRASKA	7		7		7	8	7		7	7	7			7						
MY FATHER'S HOUSE		7																		
THE HITTER																				
HIGHWAY PATROLMAN				7				7				7	7		7		7			7
I'M TURNING INTO ELVIS																				
ALL THAT HEAVEN WILL ALLOW																				
I WANNA MARRY YOU																				
MANSION ON THE HILL																7		7	7	
WILD BILLY'S CIRCUS STORY																				
PILGRIM																	8			8
THE WISH						9	8					8				8		8		
LITTLE THINGS					8															
SELL IT	8	8	8	9				8	8	8	8		8	8	8				8	
RED HEADED WOMAN	9	9	9		9	10	9	9	9	9	9	9	9	9	9	9	9	9	9	9
TWO HEARTS																				
WHEN YOU'RE ALONE																				
OPEN ALL NIGHT																				
USED CARS																				
BROTHERS	10	10	10	10			10	10		10	10		10	10	10	10	10	12	10	10
SHUT OUT THE LIGHT					10	11			10			10						10		
BORN IN THE USA	11	11	11	11	11	12	11	11	11	11	11	11	11	11	11	11	11	11	11	11
DRY LIGHTNING	12	12	12	12	12	13	12	12	12	12	12	12	12	12	12	12	12	13	12	12
LONG TIME COMIN'											13	13	13	13	13	13	13	14	13	13
SPARE PARTS	13	13	13	13			13	13		13										
REASON TO BELIEVE					13	14			13											
YOUNGSTOWN	14	14		14	14				14	14	14		14	14				15		
POINT BLANK			14			15	14	14				14			14	14	14		14	14
SINALOA COWBOYS	15	15	15	15	15	16	15	15	15	15	15	15	15	15	15	15	15	16	15	15
THE LINE	16	16	16	16	16	17	16	16	16	16	16	16	16	16	16	16	16	17	16	16
THE NEW TIMER					17											17				
RACING IN THE STREET																				
BALBOA PARK	17	17	17	17			17	17	17	17	17	17	17	17	17		17	18	17	17
ACROSS THE BORDER	18	18	18	18	18	19	18	18	18	18	18	18	18	18	18	18	18	19	18	18
DOES THIS BUS STOP					19	20	19													19
WORKING ON THE HIGHWAY																				
BOBBY JEAN	19	19	19	19				19	19	19	19	19	19	19	19	19	19	20	19	
GROWIN' UP																				
I DON'T WANNA GO HOME																				
SPIRIT IN THE NIGHT																				
ROSALITA																				
THIS HARD LAND	20	20	20	20	20	21	20	20	20	20	20	20	20	20	20	20	20	21	20	20
DEPORTEES						18										21				
THERE'LL NEVER BE			21	21					21	21	21		21				21		21	21
HOMESTEAD	21																			
STREETS OF PHILLY		21																		
NO SURRENDER					21	22	21	21				21		21	21			22		
MY HOMETOWN																				
BLINDED BY THE LIGHT																				22
GALVESTON BAY	22	22	22	22	22	23	22	22	22	22	22	22	22	22	22	22	22	23	22	23
SANDY																				
PROMISED LAND	23	23	23	23	23	24	23	23	23	23	23	23	23	23	23	23	23	24	23	24
IN MICHIGAN				8		25														
IN FREEHOLD																				

THE GHOST OF TOM JOAD TOUR FALL 1996

NOVEMBER										
Freebold	*Buffalo*	*Syracuse*	*Lowell*	*Memphis*	*Louisville*	*Indianapolis*	*Asbury Park*	*Asbury Park*	*Asbury Park*	
8 NJ	**12 NY**	**13 NY**	**14 MA**	**19 TN**	**20 KY**	**21 IN**	**24 NJ**	**25 NJ**	**26 NJ**	
15	1	14	14	14	1	1	16	15	15	**GHOST OF TOM JOAD**
										TOM JOAD (WOODY GUTHRIE)
1		1	1	1						**THE RIVER**
								2	1	**FOR YOU**
								1	2	**SAINT IN THE CITY**
	2			2	2	2	4	3	3	**ATLANTIC CITY**
2		2	2							**ADAM RAISED A CAIN**
							5			**INDEPENDENCE DAY**
3	3	3	3	3	3	3	6		4	**STRAIGHT TIME**
4	4	4	4	4	4	4		4		**HIGHWAY 29**
								5	5	**TOUGHER THAN THE REST**
5	5	5	5	5	5	5	7	6	6	**DARKNESS**
										MURDER INC.
6	6	6	6	6	6	6	8	7	7	**JOHNNY 99**
										NEBRASKA
										MY FATHER'S HOUSE
		7								**THE HITTER**
	7		7	7						**HIGHWAY PATROLMAN**
				8						**I'M TURNING INTO ELVIS**
									8	**ALL THAT HEAVEN WILL ALLOW**
								8		**I WANNA MARRY YOU**
7					7	7	9			**MANSION ON THE HILL**
							10	9	9	**WILD BILLY'S CIRCUS STORY**
		8	8			8				**PILGRIM**
8										**THE WISH**
										LITTLE THINGS
	8				8					**SELL IT**
9	9	9	9	9	9	9	11	10	10	**RED HEADED WOMAN**
10		10	10	10	10	10	12	11	11	**TWO HEARTS**
11							13	12	12	**WHEN YOU'RE ALONE**
12										**OPEN ALL NIGHT**
13										**USED CARS**
	10	11	11	11		11				**BROTHERS**
					11		14	13	13	**SHUT OUT THE LIGHT**
14	11	12	12	12	12	12	15	14	14	**BORN IN THE USA**
	12	13	13	13	13	13				**DRY LIGHTNING**
	13					14				**LONG TIME COMING**
										SPARE PARTS
										REASON TO BELIEVE
										YOUNGSTOWN
	14				14					**POINT BLANK**
16	15	15	15	15	15	15	17	16	16	**SINALOA COWBOYS**
17	16	16	16	16	16	16	18	17	17	**THE LINE**
										THE NEW TIMER
23							19	18	18	**RACING IN THE STREET**
18	17	17	17	17	17	17				**BALBOA PARK**
19	18	18	18	18	18	18	20	19	19	**ACROSS THE BORDER**
							2			**DOES THIS BUS STOP**
						19	21			**WORKING ON THE HIGHWAY**
	19	19	19	19	19	20				**BOBBY JEAN**
20							3			**GROWIN' UP**
									20	**I DON'T WANNA GO HOME**
								20	21	**SPIRIT IN THE NIGHT**
							23	21	22	**ROSALITA**
21	20	20	20	20	20	21	22	22	23	**THIS HARD LAND**
										DEPORTEES
	21	21	21	21	21					**THERE'LL NEVER BE**
										HOMESTEAD
			22		22					**STREETS OF PHILLY**
										NO SURRENDER
22										**MY HOMETOWN**
							1			**BLINDED BY THE LIGHT**
	22	22		22		22				**GALVESTON BAY**
							24	23	24	**SANDY**
24	23	23	23	23	23	23	25			**PROMISED LAND**
										IN MICHIGAN
25										**IN FREEHOLD**



ADAM MOORE PHOTO

SHORT SETS

9/29/96
CLEVELAND, OH
Tom Joad
Blowin' Down the Road
Oklahoma Hills
Car Car
Plane Wreck at Los Gatos (Deportees)
Across the Border

10/27/96
LOS ANGELES, CA
The Promised Land
No Surrender

THE TOUR CONTINUES

1996

12/2-3 Sunrise, FL—Sunrise Musical Theatre
12/5 Columbia, SC—Township Auditorium
12/6 Birmingham, AL—Concert Hall
12/10 Cincinnati, OH—Music Hall
12/11 Columbus, OH—Veteran's Auditorium
12/12 Nashville, TN—Ryman Auditorium
12/14 Charlotte, NC—Ovens Auditorium

1997

1/27 Tokyo, Japan—Tokyo International Forum
1/29 Tokyo, Japan—Tokyo International Forum
1/30 Tokyo, Japan—Tokyo International Forum
1/31 Tokyo, Japan—Tokyo International Forum
2/4 Brisbane, Australia—QPAC Centre
2/5 Brisbane, Australia—QPAC Centre
2/7 Sydney, Australia—Capitol Theatre
2/8 Sydney, Australia—Capitol Theatre
2/10 Sydney, Australia—Capitol Theatre
2/11 Sydney, Australia—Capitol Theatre
2/12 Sydney, Australia—Capitol Theatre
2/15 Melbourne, Australia—The Palais
2/16 Melbourne, Australia—The Palais
2/17 Melbourne, Australia—The Palais

ON COLLECTING

More '78 shows

Lost Masters, Round Two

By Charles R. Cross

The next batch of CDs in the much-anticipated *Lost Masters* series arrived in October, and like the first five, these second five were a mixed bag. Most of these CDs contain rough rehearsal tapes which are fascinating to listen to the first time but don't provide enough interest to warrant repeated listenings the way the best boot CDs do. Still, there are a couple of gems within this batch and at press time the track listings of the next group of nine CDs had come out, suggesting that the best may still be yet to come.

Volume V pairs 14 *River* outtakes with "All I Need" from a Meadowlands soundcheck. Why this one soundcheck tune is tacked on the end of a full studio CD is yet another of the mysteries behind the *Lost Masters* series, and one of the many small details that plague this project. This CD has many of the problems of the others in the series: While it contains some interesting *River* outtakes (in excellent quality), no one on earth would want to listen to two takes of "She's a Rocker." Sure, it's rare, but the song sucks whether it's "I'm a Rocker" or "She's a Rocker." This CD pairs two great songs ("Cindy," "Rickie") with three uninteresting songs ("She's a Rocker," "Ramrod," and "I Wanna Marry You"). Completists will want to hear these tracks but probably only once. As both "Rickie" and "Cindy" are on *Essential Collection*, our advice would be to avoid this CD entirely.

Fans get to hear Bruce's demo version of "Protection" on *Volume VIII* (the band version was on *Volume IV*), but the five takes included here might be more than most people would want to be exposed to. Like the rest of this CD, this demo is a home studio acoustic take. There are 26 such tracks on this volume, and most of the songs are pretty rough. Some are guitar riffs, some are vocal harmonies, and some are just mistakes like the one track where Bruce answers the phone in the middle of "Under the Gun." Consider this a history lesson in how Bruce writes songs (not necessarily how he records them).

Highlights include "Mary Lou," "Jeannie Needs a Shooter," and "The Man Who Got Away," which Bruce sings over a rehearsal tape of the band. Hearing Bruce hit the buttons on his boombox while he attempts to sing harmonies over an old rehearsal tape is a moment of great intimacy, but it's not necessarily great music—which can be said for all the songs on this CD. All are interesting as history but these particular versions are not ones to save for the box set.

Volume XIV is yet another rehearsal CD with the band and it's similar to *Volume VI* in style, sound, and quality. This tape hadn't widely circulated but it had previously been in the hands of a few dozen collectors so this is some of the most common material of the 19 CDs. The only real interesting tune here is an early version of "The Ties That Bind," which is dramatically different from the take on *The River*. You also get seven takes of "Tonight" which are about as interesting as seven ingrown toenails.

Two other unreleased songs show up here that are equally uninspired: "Find It Where You Can" and "Break My Heart (Tonight)," the latter sounding surprisingly like "Tonight." The only other tune, "Out on the Run," isn't much better in terms of lyrics or performance but there is a nice melody within the song. Still, in general this CD is less than inspired, one of the few times that Bruce and the band give a performance that fails to excite. This might not be the worst CD in the *Lost Masters* series but I can't imagine it being played often.

Unfortunately, *Volume XVIII* starts on a similar note with eight different versions of "Don't Back Down." Bruce had seriously considered putting this song on *Born in the USA* and the tune even made it on an early edit of the album when the record was still in demo tape form. The three electric versions here are dominated by primitive keyboards and drum machines, with one of the most annoying beats of any Bruce songs. The five acoustic versions aren't much better—there's no beat, but Bruce sings every version too fast, even when he switches the key from A to B.

Things do pick up from there. There's a country version of "Sugarland" that's as different from the circulated outtake as could be possible. Rather than a stripped-down Woody Guthrie-ish song, this has a synth part that suggests "Glory Days." It's played here almost as a slow dance. Like most of the other demos, it suffers because the keyboard and drum programming make it hard to listen to. Bruce only intended these demos as a means to flesh out his ideas—even he probably couldn't have listened to them repeatedly.

"Bye Bye Johnny" works better, as does "Follow That Dream," both of which are such tremendous songs to start with that any version is worthy. "Bye Bye" also has better keyboard/drum programming but unlike the other songs on this set it's subdued and doesn't overwhelm the singing. It's also interesting to see how the lyrics evolved on this track and when Bruce hums the final verse, it's touching. Even on this demo, Bruce does a fabulous job singing "Follow That Dream," and it is the highlight of this CD.

The unreleased songs are the tracks that collectors will probably like the best, particularly "Cynthia." This is a rockabilly pop tune, not unlike "Cindy" in style and substance. Bruce plays some great James Burton-influenced guitar during the solo. This is one of the better tracks on the *Lost Masters* series.

The other unreleased number is "Richfield Whistle" which is the story of James Lucas, and one of those long loser sagas that would have fit perfectly on *Nebraska* or on *The Ghost of Tom Joad*. It's not as focused as some of the other unreleased songs from this era, but it is well sung.

Volume XIX is the best of the second five, and one of the best of the whole series. This set collects *Born in the USA* outtakes and though much of the material here has leaked before (even the liner notes here admit that this collection isn't as "devastating" as the *This Hard Land* CD), the quality is excellent, and the unreleased songs are indeed "devastating." In general the sound quality is equal to or better than *This Hard Land* or the *Murder Incorporated* CDs.

The set kicks off with "Down, Down, Down" and "Murder Incorporated." Both are similar if not identical to other leaked versions but the sound here is excellent. The third track, though, is one that will excite people—"TV Movie" is a long-talked about *Born in the USA* outtake that would have made a great b-side. It's upbeat, rockabilly-influenced, with funny lyrics.

On a more serious note is "County Fair," one of the most tremendous songs in Bruce's entire catalog (see the review of the first *Lost Masters* set in *Back-*

Ratings:

Volume V	★★
Volume VIII	★★
Volume XIV	★★
Volume XVIII	★★★
Volume XIX	★★★★★
Essential Collection	★★★★

streets #53). This full band take isn't that different from the demo—it's subdued, delicate, and warm. And it's essential.

Most of the other tracks that round out this CD have been commonly circulated but it's still nice to have outtakes of "Born in the USA," "My Love Will Not Let You Down," "Glory Days," "Darlington County, " "Working on the Highway," and "Downbound Train" in such excellent quality. Yet, the highlight of this CD—along with "County Fair"—is a killer seven-and-a-half-minute run-through of "Frankie," one of Bruce's most loved unreleased songs. This song has been considered for at least three albums (*Darkness, Born in the USA,* and *Greatest Hits*), and this take is beautiful. "Frankie" is a long story song that harkens back to Bruce's earlier work (it seems like it would have fit perfectly on *Born to Run*) in the way it evokes a magical, youthful relationship on the run. This version is even better than the '70s outtake. It should have been on *Greatest Hits* in our opinion.

Also now out as a supplement to the series is *The Lost Masters—Essential Collection*, a 41-song 2CD compilation of the best of the series. We suggested this as an option in the last issue of *Backstreets* and obviously the bootleggers were listening. Though they didn't adopt our potential track listing (which we still feel would have provided more cohesion), they did an admirable job of selecting most of the top tracks from the 19 CDs. They also split up the acoustic and band numbers in a more orderly manner than the way they mastered the individual CDs.

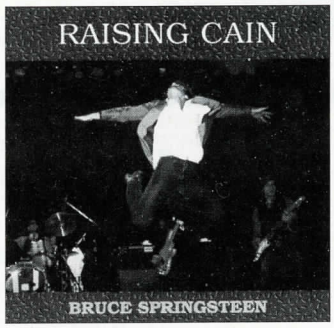
If you haven't bought any of the other CDs in the series, this collection is the one to buy: It includes almost all the good stuff and leaves off the many, many unlistenable tracks. There are also four bonus tracks unavailable anywhere else (obviously added to make sure that even if a completist bought all the 19 CDs, they'd still have to shell out for this double CD). The bonus tracks include two takes of "Living in a Doll House," an acoustic demo, and not particularly interesting. Like many of the songs in the series, the ideas here were incomplete and both the music and lyrics are lacking. There's also a track that's titled "Point Blank" but since it's only 58 seconds of Bruce humming, it's really not fair to list this as a bonus track. The set closes with "Slow Fade," an early version of "Fade Away." I wouldn't recommend buying this two CD collection just to have these four "bonus" tracks, particularly if you've already paid the $500 it would have cost most collectors to acquire the previous 19 volumes.

The next nine volumes of *Lost Masters* had just come out at press-time, and a full review will appear in the next issue. *Volume I* is already being touted as the very best of the series—it contains an early *Nebraska* tape with the magnificent "Losin' Kind." While the *Lost Masters* have been the most talked and written about series of Springsteen bootlegs ever, one still can't help but wonder why the bootleggers have mixed such shoddy material in with such brilliant songs, why they've used such a scattershot release method of putting this stuff out, and why they didn't put out their best CDs—at this point most likely *Volume I* and *Volume XIX*—first, rather than follow the bizarre pattern they did. But we've been wondering similar questions about Bruce's official releases for years; is it any wonder the bootlegs are equally as confounding?

By Richard Breton

For the benefit of our readers, *Backstreets* magazine provides ratings of unauthorized releases currently in circulation. Don't write us asking where these can be obtained. *Backstreets* in no manner, shape, or form endorses these recordings. These reviews are provided by our columnists solely for informational purposes. Despite these words of warning, some collectors will still seek this material out, and for those collectors, our reviews should help you steer clear of the real losers.

Our advice is let the buyer beware, and demand to listen to material before you buy it. Each title here has been rated for packaging, performance, and sound quality on a scale from one to ten, one being awful, and ten being quality generally found on legitimate releases.



•Raising Cain
(E. St. Records, 3CD)
Packaging: 8
Sound Quality: 7
Performance: 8

•The Firecracker Show
(Moonlight, 3CD)
Packaging: 6
Sound Quality: 8
Performance: 9

Even during the current *Tom Joad* tour, the bootleggers' fascination with the '78 shows hasn't wavered one bit—18 years down the road and still going strong. So before the glut of fall '96 US tour boots comes to pass (and there's gonna be some real killers coming out), here are a couple of sets to remind you (if you needed reminding) of how good the '78 tour was.

Both *Raising Cain* and *The Firecracker Show* are taken from fine soundboard tapes. What's interesting is that the two shows represented practically bookend the '78 tour. Like *Paramount Night*, *Raising Cain* is also from the Paramount Theater in Portland, Oregon—only this is 6/24, almost exactly one month into the tour. *The Firecracker Show* is from the New Year's Eve show at the Coliseum in Cleveland, the next-to-last show of the tour. Another surprise is the relatively small overlap song-wise, even including the bonus tracks, between the two sets: out of a combined 54 tracks, only 15 tracks each appear more than once (and never the same performance).

Highlights on *Raising Cain* include "Night" directly following "Badlands" to open the show, "For You" during the first set, a rollicking "Adam Raised a Cain," and a fine solo-piano version of "The Promise" during the encores. What's most interesting about the rest of the tracks is what's missing: the slow harmonica beginning of "The Promised Land" hasn't been added yet; the guitar solo opening of "Prove It All Night" hasn't quite coalesced into the workout it would become later in the tour; the piano interlude between "Racing in the Street" and "Thunder Road" is short and without the story; and the "Mona/She's the One" medley hasn't been fleshed out yet (the "Mona" portion is so short, the word *Mona* isn't even uttered). The bonus tracks are from a decent-sounding soundboard tape of the last show on the tour at the Coliseum in Cleveland on 1/1/79. These five songs are from the beginning of the second set that night and include another "For You" as well as "It's Hard to Be a Saint in the City," "I Fought the Law" and the last live performance of "The Fever."

Highlights on *The Firecracker Show* include the last live performances of "Pretty Flamingo," "Rendezvous," "Rave On" and "Good Rockin' Tonight." There's a short snippet of Clarence and the band doing "Auld Lang Syne" included as well. But what sets this show apart is the fact that shortly after midnight some fool in the audience (I'm being *very* kind) tosses a firecracker onstage and nearly takes Bruce's eye out. At one point Springsteen leaves the stage to have a bandage applied and comes back to admonish the offender before launching into "Point Blank" (shot between the eyes, indeed). The bonus tracks, also from soundboard tapes, are good additions to the set and include a killer "Adam Raised a Cain" from Kansas City on 6/16/78, as well as a couple of songs from the 8/19 Philadelphia show.

Soundwise, *The Firecracker Show* just beats out *Raising Cain* for having less tape hiss/noise on the quieter parts of the show. But while *Raising Cain* is pretty much the complete show, *The Firecracker Show* is incomplete—it stops after "Rosalita," so it's missing the encores. The only downsides to *Raising Cain* are that "Backstreets" is faded out just as the "Sad Eyes" part is coming to climax, and the opening guitar salvo of "Rosalita" is missing. While there are plenty of other great shows from '78 already out on CD, either from FM broadcasts or soundboards, both of these sets are better than some and include rarely played songs from that tour.

"Blood Brothers" bonus CD a mixed bag

Southside Unplugged

Southside Johnny may have vanished from the performing circuit for the time being, but he's appeasing his fans with a 2CD live set called *Spittin' Fire*. Due out in February, the set documents a recent series of performances from late 1995.

In October of that year, Southside took a stripped-down band—Bobby Bandiera on guitar, Rusty Cloud on keyboards and David Hayes on bass—to Europe for a semi-acoustic tour, highlighted by a ten-night stand at the Chesterfield Cafe in Paris.

As Mike Saunders writes in the liner notes: "For Southside, this was probably his longest string of consecutive appearances in the same place since his days at the Stone Pony, and just as they had in the old days, the shows featured a wide range of different material and styles of music. In addition to presenting old favorites in a new light, the band took the opportunity to stretch out and improvise, try something new and just go with the flow. Throughout the 10 nights, no two sets were the same, unpredictability ruled, and nobody knew what was coming next."

All 19 tracks from the new release are taken from this stand, and the track listing reflects the loose nature of the shows with a number of covers such as the Rolling Stones' "Wild Horses" and Springsteen's "Fade Away" joining plenty of Southside classics. *Spittin' Fire* is planned as a Europe-only release, but—unlike *Ruff Stuff*, a very limited collection of acoustic material that was available only on the 1995 European tour and is now out of print—the new set will be available as an import in the US.

SPITTIN' FIRE

Disc One

It's Been a Long Time
Talk to Me
The Fever
Blue Radio
Trapped Again
We'll Make the World Stand Still
Love On the Wrong Side of Town
Day In and Day Out
Wild Horses
Little Calcutta

Disc Two

Fade Away
All Over Now
Hoochie Coochie Man
I Played the Fool
Lovey Dovey
Coming Back
All Night Long
I Don't Want to Go Home
Havin' a Party

On the Springsteen front, Columbia has released the *Blood Brothers* E Street Band reunion documentary on home video and Laser disc. Both formats add the videos for "Murder Incorporated" and "Secret Garden," but the real bonus—and the reason most people are still buying the video after the documentary was widely broadcast this past spring—is a CD-EP that comes packaged with the VHS video.

Of the CD's five tracks, three are previously unreleased: "Blood Brothers" (alternate version), "High Hopes," and "Without You." Of those, previously *unheard* is the rocked-up version of "Blood Brothers," a radically different take on the song from what was presented either in the documentary or on *Greatest Hits*.

The song selection (for a disc billed in advance as containing "rare and unreleased material") has been a source of some consternation among fans. While the three aforementioned songs are naturals for the accompanying CD, the remaining two tracks, "Secret Garden" (with strings) and "Murder Incorporated" (live from Tramps) have been previously issued both in the US and overseas. The official press release states that the string version of "Secret Garden" was "previously available only in Europe," but that arrangement was actually included (along with the live "Murder Inc.") on the original US CD5 for "Secret Garden," hardly a rarity. It's easy, if cynical, to imagine those in charge of the final cut as unaware of what has been released and what hasn't. As an explanation, one source at the label reports that the tracks for the CD were compiled with the intention of representing the music in the documentary. This still wouldn't explain the exclusion of "Back in Your Arms Again," the most highly-anticipated of the new E Street tracks, but one label source expressed hopes that the song may show up on Springsteen's next album.

The CD is housed in a cardboard picture sleeve, bundled with the video in a blister-pack. Reports that the bonus CD will only be available as part of the video package is supported by the "Demonstration—Not For Sale" notation on the back cover as well as by the disc's catalog number (CSK 8879—the "CSK" prefix ordinarily connotes a promotional release). There was an error on the original Canadian issue which has caught the eye of some collectors; the sleeve listed "Secret Garden" as track .2 rather than track 4., a misprint to be corrected after the initial run.

Early reports suggested that "Missing" would be included on the *Blood Brothers* CD5, but that song has yet to be released in the US. More configurations have appeared in Europe, however: in addition to the four-track CD (including Spanish and Austrian pressings), the song has been paired with the live "Darkness" for a two-track CD from several countries including Sweden, France, Belgium, and Holland. "Missing" was also released as a one-track promo from France with the same picture sleeve.

While "Missing" may never see US release despite being written specifically for a motion picture, a Springsteen song that *was* issued as a single last year will be getting a second shot at the big time through a new film connection. Trailers for Cameron Crowe's *Jerry Maguire*, starring Tom Cruise and opening in December (from TriStar/Sony Pictures, interestingly enough), have featured Springsteen's "Secret Garden" prominently. The song will not only be included on the soundtrack, it has been picked as the first single from the album. No details are yet available for commercial single configurations, but the song will be reserviced to radio, so collectors should keep an eye out for promos. A new video is currently in production for the song and will combine film footage with footage shot for the original "Secret Garden" video.

Springsteen's rendition of "Angel Eyes," originally performed at Frank Sinatra's 80th birthday celebration, will see official release in January, according to *ICE* magazine. The album, on the Capitol label, will be a single-CD collection of the best performances from the party for Ol' Blue Eyes, which was broadcast roughly a year ago.

Several Springsteen interviews have been pressed on official Columbia promotional CDs in Germany, which have collectors not only scrounging for the few copies available, but also somewhat confused. To clear up matters, there are actually two different items, each a 2CD set in fold-out cardboard packaging. Both sets have a plain white cover with similar type, but each uses different *Joad* promo photos on the gatefold and back cover, and each contains completely different material. One set (SAMPCD 3184) presents the interview with Bob Costas from 11/21/95. The other (SAMPCD 31849) contains an interview from February 5, 1996 in Los Angeles, with songs interspersed between interview cuts. Both are extremely limited.

A *Greatest Hits* compilation for Gary U.S. Bonds was issued earlier this year by EMI. In addition to songs from Bonds's two Springsteen/Van Zandt-produced records for EMI, *Dedication* and *On the Line*, the new best-of contains live versions of "Quarter to Three" and "New Orleans." Of the collection's ten songs, six are Springsteen compositions.

—Christopher Phillips

CLASSIFIEDS

PERSONALS

MERRY CHRISTMAS TO KARSTEN, HILD, LIZ, Charlie, Len, Sverre. Hope Santa Claus comes to a town near you soon. Trine.

KATHY: HOLD ME CLOSE AND NEVER LET ME GO, cuz we're two for the road. Ryan.

THIS ONE'S FOR EDDIE AND THE GUYS FROM THE Bronx. Where are you guys? Terry Toner (one of the guys).

KORSHI: SEARCHING FOR A LITTLE BIT OF GOD'S mercy, we found living proof. Atsushi & Hiromi.

CINDY—PORTLAND, OR, 10/28. I HAVE THE pictures. Please call again. Matt, (541) 773-7373.

DAVE, JIM, PHIL, TIM, THANKS FOR YOUR support over the last couple of years, my Blood Brothers. Paul.

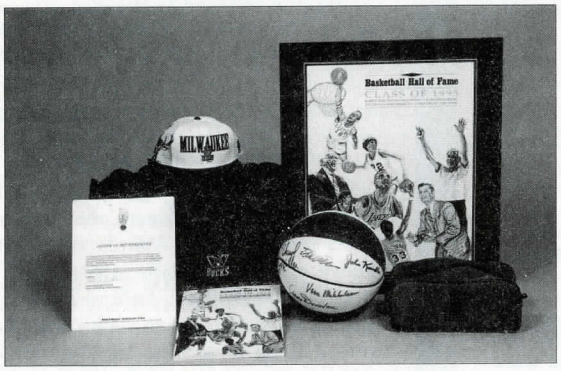
WANTED: SPRINGSTEEN PEN PALS, FROM NEW Jersey, Scotland or anywhere! Please write Tracey Simpson, 2 Glassford Tower, Motherwell, SCOTLAND ML1 2AU.

DREW DAVID JOHNSON: WE LOVE YOU! Welcome to the world and The Promised Land. All our love, your Jersey cousins.

GERMAN BRUCE FAN, NOW AT U OF MD, SEEKS friends in the US. Juliane Scholz, 4309 Rowalt Dr. #101, College Park, MD 20740.

WANTED

WANTED: TAPE OF JULY 3-4, 1988 STOCKHOLM broadcast. Please call Pete Martin at (317) 742-1365.



LUCKYTOWN - HALL OF FAME BASKETBALL AUCTION FOR CANCER RESEARCH

THANKS TO GENEROUS DONATIONS FROM THE MILWAUKEE BUCKS ORGANIZATION AND THE Basketball Hall of Fame, Luckytown is auctioning off an autographed basketball signed by all then-surviving members of the 1995 class of the Basketball Hall of Fame. All proceeds will go to benefit the Kristin Ann Carr Fund, which supports research into soft tissue sarcomas, as well as providing for activities and counseling for children suffering from cancer, sponsoring educational forums, and other related activities at the Memorial Sloan-Kettering Cancer Center in New York City.

Although the autographed basketball is the centerpiece, what's up for auction is a special package of items as shown in the photo above:

- A special-edition Spalding leather basketball signed by the six surviving members inducted into the Hall of Fame Class of 1995 (Referee Earl Strom was inducted posthumously). The signatures are by: Kareem Abdul-Jabbar, Anne Donavan, Alexander Gomelsky, John Kundla, Vern Mikkelson, and Cheryl Miller. Only 12 such balls exist, one of which is on display at the Hall of Fame.
- A Certificate of Authenticity from the Hall of Fame.
- A 1995 Hall of Fame Poster
- A 1995 Hall of Fame yearbook.
- Two annual memberships for the Basketball Hall of Fame (free admission, mailings and newsletters, etc.)
- Two tickets to a Milwaukee Bucks game (home or road) of your choice.
- Milwaukee Bucks team-issue gym bag, shaving bag, and cap.

You can e-mail bids or questions to Kevin Kinder at luckytown@netcom.com.
Bids can be sent by mail to:

LUCKYTOWN - HOF BALL
PO BOX 5463
NAPERVILLE, IL 60567, USA.

The minimum bid will be $1,500. Bids will be accepted by e-mail or mail until 5 p.m. January 17, 1997. The current top bid will be posted by midnight each day at <http://www.mcs.net/~kvk/ball.html>. Final payment by the winner will be by certified check or money order payable to the Kristen Ann Carr Fund. The winner may remain anonymous if desired. Any questions by mail accompanied by a self-addressed stamped envelope will be responded to.

For the many interested parties that can't afford bids in that neighborhood but might like to help out the cause with a donation, just make a check payable to the Kristen Ann Carr Fund (every little bit helps!) and mail it to: Memorial Sloan-Kettering Cancer Center, Box E, 1275 York Avenue, New York, NY 10021, USA.

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700 CONCERTS TO TRADE. NEED PEOPLE TO help me to find Springsteen songs covered by other artists. Salvador Grosso, Passatage Maiol, 17 Baixos, 08013 Barcelona (Catalonia), SPAIN.

I WANT TO CONNECT WITH OTHER ARGENTINE subscribers to exchange CDs and cassettes. Alberto Pellegrino, Solls 1142 5to. piso. Cap. Fed. ARGENTINA C.P. (1078). Phone: 306-5915.

BRUCE AUDIO WANTED, 1974-'96. YOUR LIST gets mine. J.G., 4540 Raleigh Ave., Alexandria, VA 22304.

WANTED: 9/18/96 WALLINGFORD, 9/26/96 ANN Arbor, 11/13/96 Syracuse. Will buy or trade. Bill Marasia, 122 Beech St., Floral Park, NY 11001.

HAVE LOVE, WILL TRAVEL. VETERAN FAN FROM Main Point days looking for one (or two) great seat(s) to any show. Rick, (215) 977-8334.

BRUCE/OTHER ARTISTS. DAT CLONES/MASTERS, low gen audio/video. Your list gets ours. State interests: C.J.S. c/o 137 Camborne Rd., Morden, Surrey SM4 4JN, ENGLAND.

WANTED: SPRINGSTEEN AUDIO AND VIDEO. Your list gets mine! CNB, 101 MacIntosh Lane, North Wales, PA 19454. Or <http://thunder.temple.edu/~cbrittin>.

I HAVE MANY DAT MASTERS AND CLONES FROM Europe and US. I'd like to trade for others (also from the past and on cassette, possibly low generations). Sergio Gambone, Via Dei Canarini 5/B, 00169 Roma, ITALY.

SPRINGSTEEN MASTER DAT TAPES TO TRADE. Shows from Tempe, San Diego, Fresno, Santa Barbara and others from Europe. Alberto Agostini, Via A. Matricardi 24, 00149 Roma, ITALY.

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ORIGINAL PROFESSIONAL ON/OFFSTAGE photos. 100s Bruce; most other stars. $1 each. SASE: Nancy, 506 Windermere, Interlaken, NJ 07712.

BEST BOSS VIDEO! GREAT LIVE SHOWS FROM '75-'96. US and European concerts. SASE for list: T.V., PO Box 1456, Pacific Palisades, CA 90272.

BRUCE COLLECTION MUST GO: CDS, VINYL. SASE for list. M. Conens, 2300 E. Barnett Rd. #42, Medford, OR 97504.

BRUCE BUTTON BONANZA! 20 DIFFERENT buttons, all different sizes and colors from 1974-93. Some rare! $20 postpaid, includes padded envelope. PCP Inc., PO Box 500, Bridgeport, PA 19405.

HUGE CATALOG OF SPRINGSTEEN CDS. BEST prices and service. Write to: Ten Mile Music, 1960 Cliff Lake Rd., Unit 112-250, Eagan, MN 55122.

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FALL/WINTER 1996

Continued from page 5

to those of others. (For the record, I am *not* opposed to helping others; charity and sacrifice are not the same thing.) Since a community is only a number of individuals, nothing can be of value "over and above the good of its members."

At the end of his letter, Mr. Stow, like the magazine's editors, erroneously states that I suggested "that Bruce should read Ayn Rand and not John Steinbeck." While I do suggest that anyone with the time and interest read Rand, that comment was more general and not directed at Springsteen specifically (besides, I would personally rather he put more time in his songwriting than read; "Pilgrim In the Temple of Love" and "In Michigan" are not my idea of good songs).

Finally, I want to explain that I am not necessarily opposed to the idea of a community. People united with shared values and a common goal can achieve much more than any one person alone. However, I, like Ayn Rand and her followers, reject the moral code of altruism, which holds that every person exist only to serve others. I believe that individuals should be concerned with their interests (and those of their friends and family) above others (especially strangers). That does not mean that I believe individuals should be indifferent to each other. Anyone willing to discuss this further can write or e-mail me.

Jeff Falk
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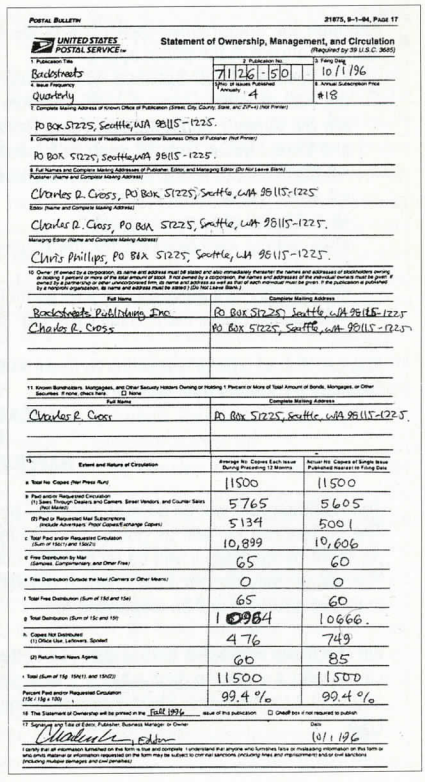
700 Commonwealth Ave.
Boston, MA 02215
jefffalk@bu.edu



POSTAL BULLETIN 21875, 9-1-94, PAGE 17

UNITED STATES POSTAL SERVICE — Statement of Ownership, Management, and Circulation (Required by 39 U.S.C. 3685)

1. Publication Title	2. Publication No.	3. Filing Date
Backstreets	711 26 - 50	10/1/96
4. Issue Frequency	5. No. of Issues Published Annually	6. Annual Subscription Price
Quarterly	4	$18

7. Complete Mailing Address of Known Office of Publication (Street, City, County, State, and ZIP+4): PO Box 51225, Seattle, WA 98115-1225.

8. Complete Mailing Address of Headquarters or General Business Office of Publisher: PO Box 51225, Seattle, WA 98115-1225.

9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do Not Leave Blank)
Publisher (Name and Complete Mailing Address): Charles R. Cross, PO Box 51225, Seattle, WA 98115-1225
Editor (Name and Complete Mailing Address): Charles R. Cross, PO Box 51225, Seattle, WA 98115-1225.
Managing Editor (Name and Complete Mailing Address): Chris Phillips, PO Box 51225, Seattle, WA 98115-1225.

10. Owner (If owned by a corporation, its name and address must be stated and also immediately thereafter the names and addresses of stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.) (Do Not Leave Blank.)

Full Name	Complete Mailing Address
Backstreets Publishing, Inc.	PO Box 51225, Seattle, WA 98115-1225
Charles R. Cross	PO Box 51225, Seattle, WA 98115-1225

11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check here ☐ None

Full Name	Complete Mailing Address
Charles R. Cross	PO Box 51225, Seattle, WA 98115-1225.

13. Extent and Nature of Circulation	Average No. Copies Each Issue During Preceding 12 Months	Actual No. Copies of Single Issue Published Nearest to Filing Date
a. Total No. Copies (Net Press Run)	11500	11500
b. Paid and/or Requested Circulation (1) Sales Through Dealers and Carriers, Street Vendors, and Counter Sales (Not Mailed)	5765	5605
(2) Paid or Requested Mail Subscriptions (Include Advertisers' Proof Copies/Exchange Copies)	5134	5001
c. Total Paid and/or Requested Circulation (Sum of 15b(1) and 15b(2))	10,899	10,606
d. Free Distribution by Mail (Samples, Complimentary, and Other Free)	65	60
e. Free Distribution Outside the Mail (Carriers or Other Means)	0	0
f. Total Free Distribution (Sum of 15d and 15e)	65	60
g. Total Distribution (Sum of 15c and 15f)	10964	10666.
h. Copies Not Distributed (1) Office Use, Leftovers, Spoiled	476	749
(2) Return from News Agents	60	85
i. Total (Sum of 15g, 15h(1), and 15h(2))	11500	11500
Percent Paid and/or Requested Circulation (15c / 15g x 100)	99.4 %	99.4 %

16. The Statement of Ownership will be printed in the Fall 1996 issue of this publication. ☐ Check box if not required to publish.

17. Signature and Title of Editor, Publisher, Business Manager, or Owner: Charles R. Cross, Editor — Date: 10/1/96

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NEW! The new double CD set from Southside has a whopping 19 tracks, recorded live in 1995 at the Chesterfield Cafe in Paris. Johnny had a stripped-down band on this semi-acoustic tour of Europe, and they pulled out some real gems. Due out in February, this set is planned for release in Europe only, but we'll have it in stock as an import before it even hits the stores overseas, so we're taking orders now!.....$25

SOUTHSIDE JOHNNY: THE JUKES LIVE AT THE BOTTOM LINE Now on CD from Japan! A killer Jukes performance that was originally pressed years ago as a promo-only LP. Unbelievable sound on this Japanese CD does justice to the performance, making this a must-have. Ten tracks.....$30

CLARENCE CLEMONS: RESCUE From Japan, the Big Man's first (and best), includes the Bruce-penned "Savin' Up."....$30

JOHN EDDIE Eddie's 1986 solo album includes "Jungle Boy." Max helped out on production and mixing, and Nils guests on lead guitar. From Japan.....$30

JAPAN "TOM JOAD" CD5 A four-track CD5 with the same tracks as above, the Japanese version includes a nice booklet w/ lyrics (in English and Japanese) and integrated obi.....$22

"SECRET GARDEN" JAPANESE 6-TRACK CD-EP Collects the best B-sides from the other "Secret Garden" CD5s and adds Roulette. 6 tracks in all, unique green PS, with lyric booklet and obi.....$25

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"ROLL OF THE DICE" JAPANESE CD5 Includes 2 non-LP b-sides: "Leap of Faith" live at the Meadowlands, plus the hard-to-find *Human Touch* outtake, "30 Days Out."....$25

"HUNGRY HEART" EURO CD5 Includes 5 tracks, 4 of them live: Hungry Heart live in Berlin, and 3 live from Sony Studios w/ the E Street Band: Streets, Murder Inc., Thunder Road.....$25

CHIMES OF FREEDOM Canadian CD5 Features live tracks from 1988: Be True, Tougher Than the Rest, Chimes, and the acoustic Born to Run, on a 5-inch CD with jewelbox.....$18

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JOAD T-SHIRT #1 A nice gray garment-dyed t-shirt, with "Bruce Springsteen: Ghost of Tom Joad" on the left front chest. On the back is an illustration of a highway heading into the distance, "The Highway is Alive Tonight." L and XL.....$20

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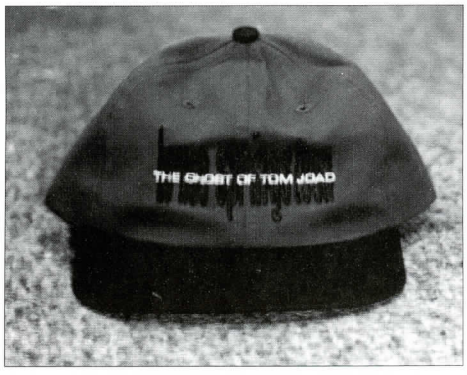
JOAD CAP #1 A two-toned baseball cap, olive green top with a black brim, with nice "Bruce Springsteen: Ghost of Tom Joad" embroidery.....$16



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BACKSTREETS Springsteen: The Man and His Music 1989 Hardback edition.....$15

50 GUARANTEED TIPS TO GREAT SPRINGSTEEN TICKETS Packed with good advice on preparation, strategies, and ideas on getting the best possible seats. Now includes **10 more tips specifically for the *Joad* tour.** Be prepared!.....$8

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BORN TO RUN (1996 EDITION) by Dave Marsh. The Bruce Springsteen Story Volume 1. Just reprinted by Thunder's Mouth press, includes a new intro by Marsh. Softbound.....$14

GLORY DAYS (1996 EDITION) by Dave Marsh. The Bruce Springsteen Story Volume 2. As above. New covers make for a handsome matching set.....$15

JOURNEY TO NOWHERE By Dale Maharidge and Michael Williamson. New edition of the book that inspired songs on *Joad*, new intro by Bruce.....$18

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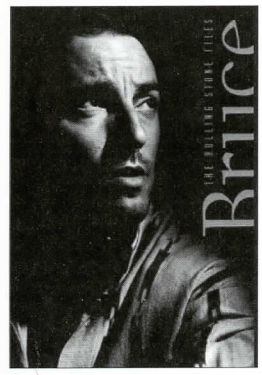

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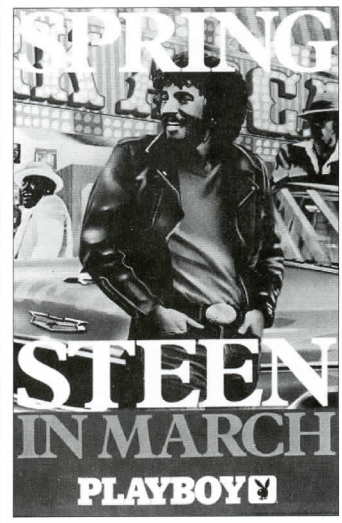

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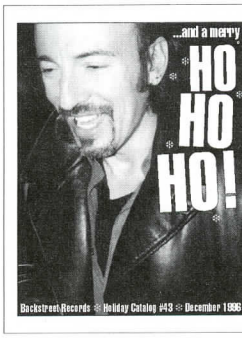

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